



„When the Morning Stars sang together, and all the sons of God shouted for joy.”

By D. F. HODGES.

And GEO. W. FOSTER.

BOSTON: LEE & SHEPARD.

NEW YORK: LEE, SHEPARD & DILLINGHAM.

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THE
MORNING STAR:

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PART I. Musical Notation.

" II. Vocal Culture.

" III. Four-Part Songs and Glees.

PART IV. Hymn Tunes.

" V. Anthems and Chants.

" VI. Standard Tunes.

By

D. F. HODGES and G. W. FOSTER,

AUTHORS OF "THE SACRED CROWN," "ANTHEM OFFERING," ETC.

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PUBLISHERS' ADVERTISEMENT.

In sending out a new music book, so soon after the publication of "THE SACRED CROWN," one of the most valuable and successful works for Music Classes, and Choirs ever issued, the Publishers desire to offer a few words of explanation.

While upon the press (the demand for the book requiring their constant use in the printing office,) the plates of "THE SACRED CROWN" were destroyed in the great Boston fire of November 1872, and the rapid sale brought to an untimely end.

The demand for the book continued, however, and the Publishers requested its Editors to again prepare copy for the press. To this proposition the Editors demurred, believing, as they did, that while they had produced a work hitherto unapproachable, following their original, and successful plan, with the experience obtained by criticism and observation they could prepare a work that should excel even that favorite book. That they have succeeded, abundant evidence is given in this volume of Church Music, "THE MORNING STAR."

The Senior Editor of this work, as well as of "THE SACRED CROWN," "ANTHEM OFFERING," and "GOLDEN SUNBEAMS," (the last two new works,) is a thorough musician, and brings to his task a cultivated taste, a large and close acquaintance with the choicest works of the great masters of song; an originality in composition, and a talent for arrangement which render everything to which he gives his attention finished and attractive. All music not otherwise designated, may be regarded as his compositions or arrangements.

Prof. Geo. W. Foster is rapidly acquiring fame as a leader and composer, his method of voice building being peculiarly effective. THE MORNING STAR is divided into six parts. 1. Musical Notation. 2. Vocal Culture. 3. Four-part songs. 4. Hymn Tunes. 5. Anthems and Chants. 6. Standard Tunes. Each department has received equal care and attention. As a manual for Singing Schools, THE MORNING STAR with its copy-righted system of NOTATION, by the Senior Editor, and the quantity and variety of its music for social and festive Occasions, is particularly worthy of examination.

VOCAL CULTURE by Prof. Foster illustrates (as well as can be done on paper,) his peculiar method of voice building. The most useful metres have the largest, most varied, and practicable, tunes ever published. The Anthem Department is unusually large, and in it will be found something suited to all the varied occasions demanding the services of the Choir. The Standard Tunes are all *gems*, selected with care from the best Authors.

With the compositions of its Editors, and the offerings of the *largest corps of talented contributors* ever engaged on a similar work, written expressly for this book, the Publishers confidently offer a treasury of Vocal and Instrumental Music calculated to awaken the enthusiasm of all lovers of Sacred Song.

BOSTON, Aug. 1873.

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PART I.

MUSICAL NOTATION.

BY D. F. HODGES.

INTRODUCTION.

"Sound is the sensation produced on the auditory nerve by the vibrations of the air, or some other medium with which the ear is in contact."

Tone and noise are specific terms. Sound is a general term, and applied to either. Tone is the effect of uniformly even vibrations; noise is the sensation produced by confused, irregular vibrations: or, in other words we may say, noise is unmusical sound, while tone is musical sound, and the kind treated, under the subject in consideration.

Nearly all persons are able to realize the following distinctions, in tones, viz: that they may be, *High* or *Low*; *Long* or *Short*; *Loud* or *Soft*; *Accented* or *Unaccented*.

NOTE.—If the teacher will, at this stage of the work, give his pupils an illustration of the above distinction in tones; he will promote their important interests. It will also be well to have the class imitate the examples given until they thoroughly understand the points under consideration. It is suggested that in presenting the scale the teacher give a tone at any convenient pitch, to the syllable *la*, and then require the class to imitate him; After which another tone, to the same syllable, and so on through the scale. Next apply the numerical names, *one, two, three*, &c. And lastly the syllabic names *Do, Re, Mi*, &c. It is also earnestly recommended, that the scale should be sung by the literal names *A, B, C*, &c. And especially that considerable time be spent in practising it by applying the syllable *la*. Each evening give the class one, or more pages to be learned before the next time of meeting. While these suggestions will not be needed by the experienced Teacher; they may be of some value to those engaging in the work for the first time.

CHAPTER FIRST.

A knowledge of the elements of musical notation consists in the appreciation of tones with respect to their **PITCH, DURATION, FORCE, and ACCENTUATION**, as indicated by the various signs and characters employed to designate the same.

The **PITCH** of tones is classified under what is technically called the scale. The **SCALE** consists of eight tones, whose relative pitch may be illustrated by the following diagram:

Diagram of the Scale.



Eight.....	○	Do.
Seven.....	○	A Minor Second.	Si.
Six.....	○	A Major Second.	La.
Five.....	○	A Major Second.	Sol.
Four.....	○	A Major Second.	Fa.
Three.....	○	A Minor Second.	Mi.
Two.....	○	A Major Second.	Re.
One.....	○	A Major Second.	Do.

The scale indicated above is called the Major Scale.

The numerical names of the tones of the scale, from the lowest upward are one, two, three, four, five, six, seven, eight. The syllabic names by which they are sung are *Do, Re, Mi, Fa, Sol, La, Si, Do*. The difference in pitch between any two tones is called an *Interval*. The interval from any one tone of the Major Scale to the next above it is called a *Second*. The intervals between one and two, two and three, four and five, five and six, six and seven, which are alike great, are called *major seconds*; those between three and four, and seven and eight, which are alike small, are called *minor seconds*. (See diagram.)

The Staff.

Five horizontal, parallel lines constitute the **STAFF**, on which most of the Musical signs are written. The general name of the lines and the spaces between the lines, is **DEGREE**. The staff contains nine degrees, viz.: five lines and four spaces. The degrees of the staff are enumerated, as are the tones of the scale, from the lowest upward. The capacity of the staff is extended by adding short lines above or below.

NOTES designate tones. Different kinds of notes indicate a difference in the relative length of tones. RESTS designate silence. Each note has its corresponding *Rest*. The length of intervals of silence is indicated by different kinds of *Rests*. For example, a whole note, thus: , a whole rest, thus: . The former denotes a tone of a given length, and the latter indicates

silence a corresponding length of time. The whole *Note* and *Rest* are the standards; denoting the longest intervals of time, whether in tone or silence, and the special fractional names of the smaller denomination of notes, and rests indicate their proportionate value to the standard note or rest.

EXAMPLE 1.

The whole note, thus :



is equal to

Two halves, thus :



Two halves are equal to

Four quarters, thus :



Four quarters are equal to

Eight eighths, thus :



Which are equal to

Sixteen sixteenths, thus :



EXAMPLE 2.

NOTES AND THEIR CORRESPONDING RESTS.

A whole note.

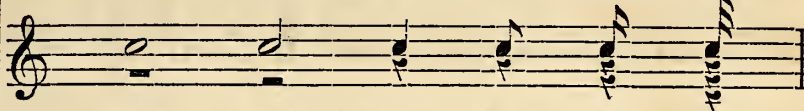
A half note.

A quarter note.

An 8th note.

A 16th note.

A 32d note.



A whole rest.

A half rest.

A quarter rest.

An 8th rest.

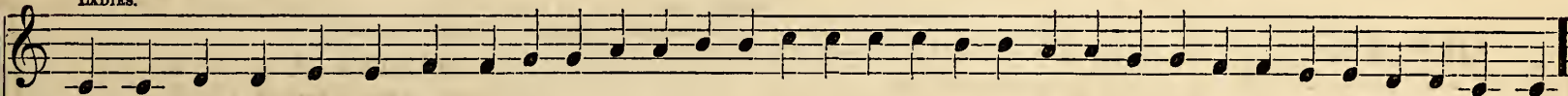
A 16th rest.

A 32d rest.

EXAMPLE 3.

SCALE EXERCISE.—QUARTER NOTES.

LADIES.



Do, .. Re, .. Mi, .. Fa, .. Sol, .. La, .. Si, .. Do. .. Do, .. Si, .. La, .. Sol, .. Fa, .. Mi, .. Re, .. Do. ..
C, .. D, .. E, .. F, .. G, .. A, .. B, .. C, .. C, .. B, .. A, .. G, .. F, .. E, .. D, .. C, ..

GENTLEMEN.



A Brace connects two or more parts which are to be sung together.

EXAMPLE 4.

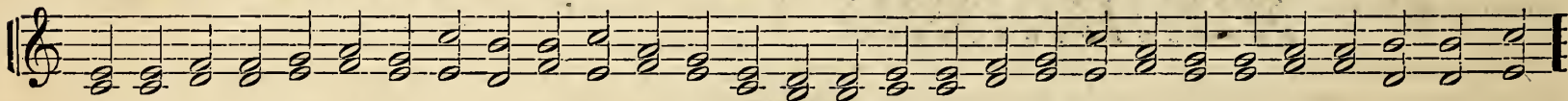
SCALE EXERCISE.—HALF NOTES.



The value of notes is not absolute, but relative. The time given to a whole note may be longer or shorter; but the time given to the fractional notes should be graduated in reference to the time allowed the whole note, whether that time is more or less. Example 4, is precisely the same in effect as Example 3, differing only with respect to the kind of notes with which it is indicated. Hence there is no reason for singing Example 3, faster than Example 4.

EXAMPLE 5.

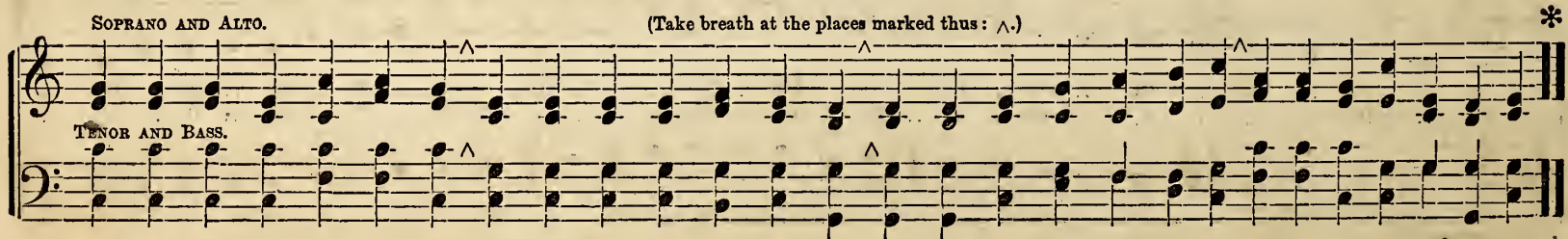
Two successions of notes may be written on one staff, to be performed at the same time by two or more voices on each series.



Two parts may be written on each of the two staves, and thereby form parts, *Soprano*, *Alto*, *Tenor*, and *Bass*.

NOTE.—The teacher will divide his class into four parts, and require the pupils to sing the syllables to the following lessons.

EXAMPLE 6.



* A double bar, thus:] shows the end of a piece of music; except in case explained hereafter.

CHAPTER III.

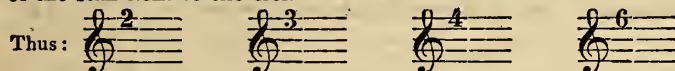
Measures.—Rhythm.

Rhythm in music is the accentuation of tones.

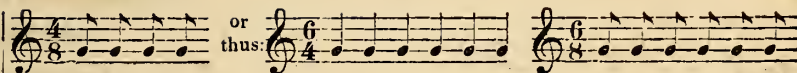
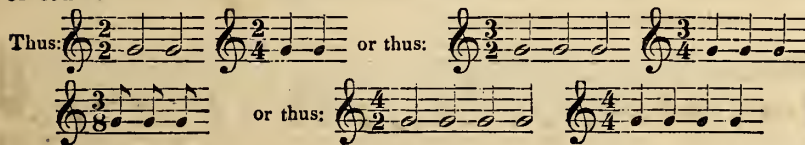
The rhythmical divisions into which music is arranged by perpendicular lines across the staff are called *Measures*; whose object it is to indicate the accent. The perpendicular lines dividing music into measures are called *Bars*.

Measures are distinguished by the number of parts of which they are composed.

Every measure has *Two, Three, Four, or Six* counts or parts, and one or more accents. Each count of a measure may be designated by any denomination of note or rest. It is customary, however, to denote the parts of a measure by *half, quarter, or eighth* notes or rests. The number of counts intended for a measure is indicated by a figure placed on the upper part of the staff next to the clef.



The denomination of note or rest by which each count is to be designated, is indicated by a figure placed directly under that denoting the number of counts.



The upper figure, next to the clef, showing the kind of measure, is called the *Numerator*; and the lower one, showing the value of each count, is called the *Denominator*. The foregoing illustrations are examples of the four kinds of measure commonly used, and are called respectively Double, Triple, Quadruple, and Sextuple Measure. Each of these kinds of measure is in effect, that accent by which it is individualized, irrespectively of the *kind of notes used to fill the measure*.

The degrees of force, as indicated by the different kinds of measure, may be described thus:—

Double Measure. Loud, Soft.

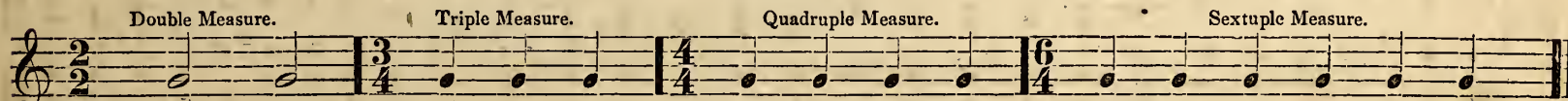
Triple Measure. Loud, Soft, Softer.

Quadruple Measure. Loud, Soft, Less loud, Softer.

Sextuple Measure. Loud, Soft, Softer, Less Loud, Softer, Softest.

Beating time is a mode of measuring the length of tones as indicated by notes, or intervals of silence, as designated by rests. The custom is to make one *motion* of the hand to each count in a measure, thus: if a measure have two counts, the beats are, a downward motion of the hand to the first count in the measure, and an upward motion to the second count; and these motions are repeated to each measure. If a measure have three counts, the beats are thus: *Down, Left, Up*; if four, *Down, Left, Right, Up*; and if six counts, *Down, Down, Left, Right, Up, Up*.

EXAMPLE 7.



The Beats. — Down,

Up.

Down,

Left,

Up.

Down, Left, Right, Up.

Down, Down, Left, Right, Up, Up.

One, Two, Three, Four, Five, Six.

The Accents. — Loud,

Soft.

Loud, Soft.

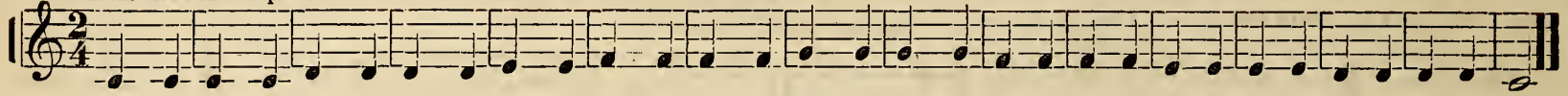
Softer.

Loud, Soft, Less Loud, Softer.

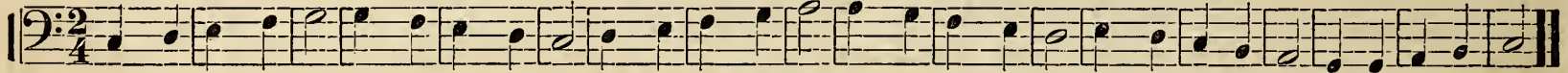
Loud, Soft, Softer, Less Loud, Softer, Softest.

EXAMPLE 8.

All the voices on examples 8 and 9.



EXAMPLE 9.



EXAMPLE 10.

Familiar Melody.

LADIES.

GENTLEMEN.

Two staves of musical notation in 2/4 time. The top staff is labeled 'LADIES.' and the bottom staff is labeled 'GENTLEMEN.' Both staves contain the same melodic line as Example 8.

EXAMPLE 11.

TENOR. *

ALTO.

SOPRANO.

BASS.

Four staves of musical notation in 2/4 time, labeled 'TENOR. *', 'ALTO.', 'SOPRANO.', and 'BASS.' from top to bottom. Each staff contains the same melodic line as Example 8.

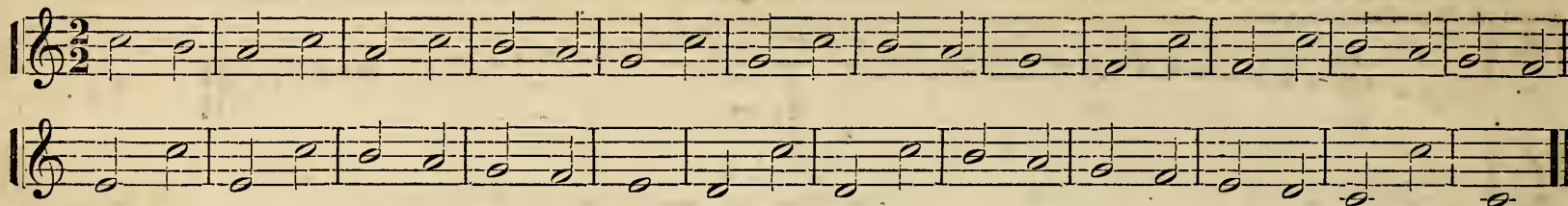
The same melody as Example 10, with full harmony.

Sing this Example by syllables, numerals, letters, and the syllable La.

What Key? What kind of measure? On which beat, or count do we begin?


* The teacher will explain the compass of the four kinds of voices, and divide his class into parts.

EXAMPLE 17.



NOTE.—Should the teacher, at this stage of the work, direct his class to *speak* the names of the syllables, letters, and numerals, and beat the time simultaneously, in the foregoing and following exercises, he will promote their important interests, and render his own task less difficult.

In adapting language to music, there must be a note corresponding to each word, or syllable, prescribing the pitch thereof, and also, there should be an agreement between the accent of the music and that of the words.

The Double Bar, thus: , is used to divide music into phrases corresponding to the lines of poetry to which the music is adapted. It may, or may not, divide the measures.

EXAMPLE 18.

1. Sil - ver lay, Measure gay, Chasing ev' - ry care a - way; Voi - ces free, Joy - ous - ly Swell in har - mo - ny ;

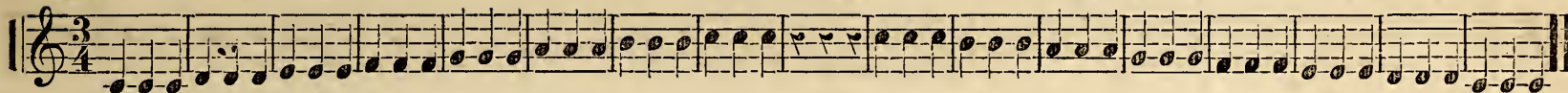
(Do not forget to beat the time, and accent the music.)

2. Not a tear, Not a fear, Ev - er mar our pleasures here; Sweet the strain, Wakes a - gain, Soothing ev' - ry pain.

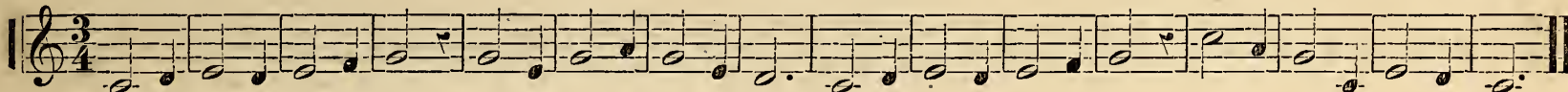
What kind of measure? How accented?

EXAMPLE 19.

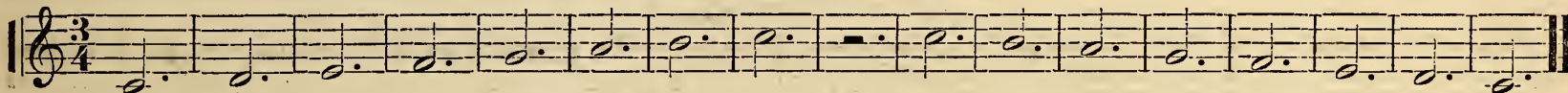
Sing these Examples by syllables, letters, numerals, and la.



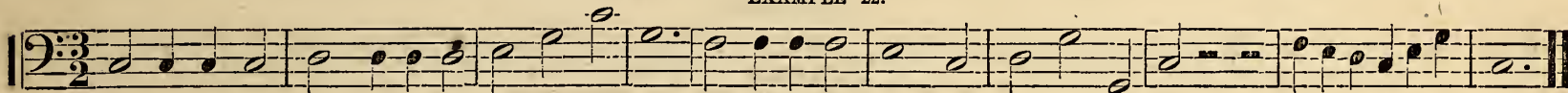
EXAMPLE 20.



EXAMPLE 21.



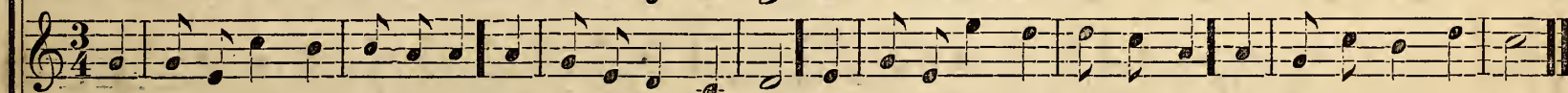
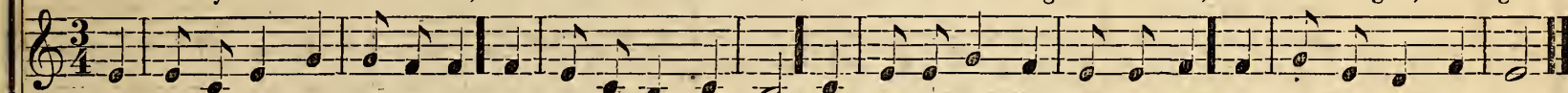
EXAMPLE 22.



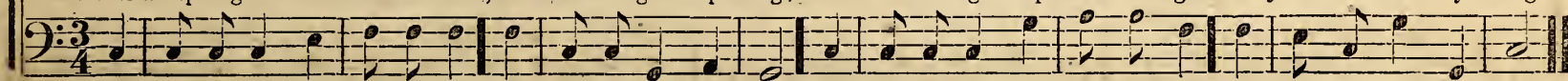
EXAMPLE 23.



1. How sweetly sail o'er hill and dale, The wood-horn's mellow strains; The ech-o clear brings ev-er near, The notes a-gain, a-gain.



2. The whisp'ring breeze that fans the trees, Those charming notes prolong; The fountain bright leaps clear as light, And joins the mer-ry song.



NOTE.—A piece of music may begin on any part of the measure; but the *parts* of a measure with which it may begin and end, should, taken together, equal one full measure.

Kind of measure? How many beats? What parts accented?

EXAMPLE 24.

Which has the strongest accent, the first or third beat?

* A whole rest fills any kind of measure.

EXAMPLE 25.

EXAMPLE 26.

EXAMPLE 27.

This example should not be sung *rapidly*.

EXAMPLE 28.

This example should not be sung *slowly*.

EXAMPLE 29.

Sing we now in four-four measure, Sing-ing yields us sweetest pleasure, Oars keep time to accent strong, As we gai-ly dash a-long.

Sing we now in four-four measure, Sing-ing yields us sweetest pleasure, Oars keep time to accent strong, As we gai-ly dash a-long.

EXAMPLE 30.

1. Sing, brothers, sing, for the moon shines bright, Warble a plaintive lay; The stream flows on in the soft sil-ver light, While round us ripples play.

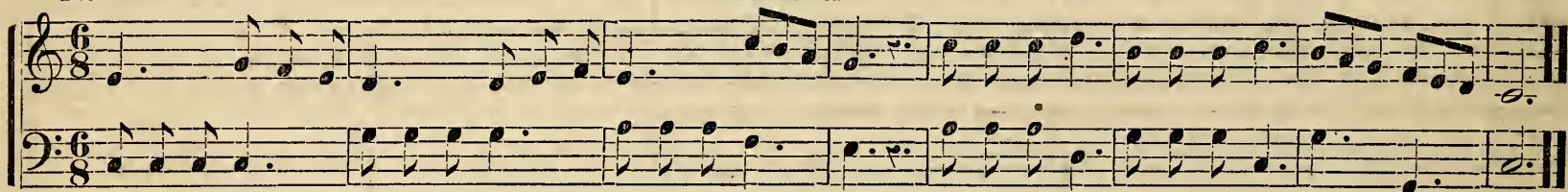
2. Row, brothers, row, for the air of night Murmurs a-long the shore; Our tune flows on in its cadence so light, While gent-ly falls the oar.

EXAMPLE 31.



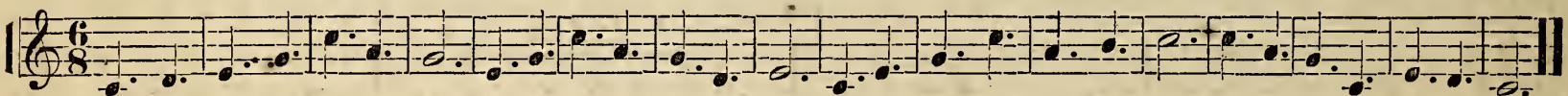
Two beats in a measure.

EXAMPLE 32.

When the *time* of Sextuple Measure is quick, or moderately so, it is measured with two instead of six beats.

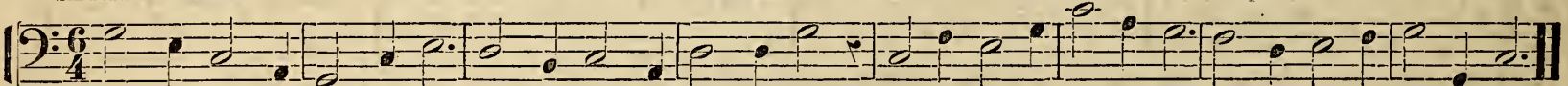
Two beats in a measure.

EXAMPLE 33.



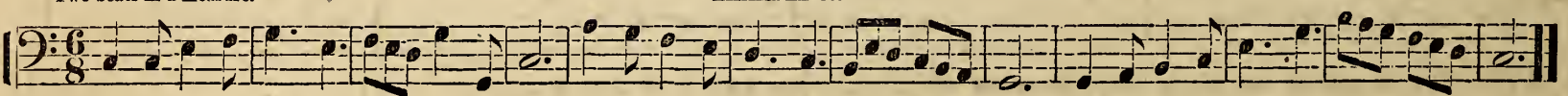
Six beats in a measure.

EXAMPLE 34.



Two beats in a measure.

EXAMPLE 35.



EXAMPLE 36.



The accent, or pulsation of music, is represented by the rhythmical structure of the tune; that is, the rhythm enters into the composition of the tune, as such, whereas the accent is expressed in the performance of it. The former is addressed to the eye, and the latter to the ear.

A **HOLD**, thus: (◡), when written over a note, indicates a prolongation of tone; and, when over a rest, prolongation of silence.

Although the Hold may be construed as indicating more or less prolongation of time, as the leader may think best, still, in most cases, it may be practicable to give such notes and rests twice as much time as they otherwise would demand.

EXAMPLE 37.

TENOR.

1. Glide on, glide on our bonny boat, While with the tide we dancingly float, And chant to the seas an ech-o-ing note, As mer-ri-ly on we glide.

ALTO.

SOPRANO.

2. Glide on, glide on, thou thing of life! Bear us away from toil and from strife, And may the hour with the joy be rife, As gracefully on we ride.

BASS.

A **TIE**, — over or under two or more notes, shows that such notes are to be sung to one word, or syllable.

A **COUPLET** is a group of two notes of equal length; a **TRIPLET**, a group of three; a **QUARTOLET**, a group of four; a **QUINTOLET**, of five; and a **SEXTOLET**, of six. The Triplet, Quartolet, Quintolet, and Sextolet, are indicated by the figures 3, 4, 5, and 6, placed under or over their respective groups, which are reduced to the value of two, three, and four of like denomination. The Couplet and Triplet are the most used. The following example will serve as an illustration.

EXAMPLE 38.

COUPLET. TRIPLET. QUARTOLET. Or thus. QUINTOLET. SEXTOLET.

This musical example shows six measures on a single staff. The first measure is a Couplet in 2/2 time, consisting of two half notes. The second measure is a Triplet in 3/8 time, consisting of three eighth notes. The third measure is a Quartolet in 4/8 time, consisting of four eighth notes. The fourth measure is labeled 'Or thus' and is in 6/8 time, consisting of six eighth notes. The fifth measure is a Quintolet in 5/4 time, consisting of five quarter notes. The sixth measure is a Sextolet in 6/2 time, consisting of six half notes.

EXAMPLE 39.

On, mer-ri - ly on we go, On, o - ver the flee - cy snow, Hearts keep time to music's chime; On, mer-ri - ly on we go.

This musical example shows a melody in 2/4 time across two staves (treble and bass). The melody consists of three measures, each containing a triplet of eighth notes. The lyrics are written below the notes.

Triple measure is sometimes represented by **NINE EIGHTHS**, having three eighths, or their value in other notes, or rests to each count in the measure, thus :

EXAMPLE 40.

This musical example shows a single measure in 9/8 time on a treble staff. The measure contains nine eighth notes, grouped into three sets of three, representing a triplet of eighth notes per count.

The counts, beats, and accents are the same in Nine-Eight as in Triple Measure, but the effect is that of a triplet to each count.

QUADRUPLE Measure may be indicated by the figures **TWELVE-EIGHT**, in which case the Counts, Beats, and Accents are the same, while the effect is that of a triplet to each count.

EXAMPLE 41.

Twelve-Eight Measure.

This musical example shows a single measure in 12/8 time on a treble staff. The measure contains twelve eighth notes, grouped into four sets of three, representing a triplet of eighth notes per count.

EXAMPLE 42.

Down, left, up. Three eighths or their equal to a beat. Three eighths have the effect of a triplet in this kind of measure.

EXAMPLE 43.

Down, left, right, up. Three eighths to a beat. Two or more notes tied on the same degree are sung as *one* tone.

EXAMPLE 44.

1. Sweet sounds are on the o - cean, The winds have left the cave, And as they meet the billows, Wake mu - sic from the wave ;

2. And oth - er sounds are steal - ing Up - on the list'ning ear, The joy - ous song re - veal - ing The mer - ry Gon - do - lier.

EXAMPLE 45.

LIVE AS YOU OUGHT TO LIVE.

Words by JOSEPHINE POLLARD.

E. A. HANCHET.

1. Live as you ought to live; not in se - clu - sion, Hid - ing your - self a - way from friend and foe;

2. Live as you ought to live; not in de - ri - sion, Scorn - ing your fel - lows and slight - ing your kind;

3. Live as you ought to live; help - ing your broth - er, With kind - ly char - i - ty as he hath need.

Shut - ting your doors a - gainst kind - ly in - tru - sion, Shut - ting your eyes to all e - vils be - low.

On - ly for sel - fish ends mak - ing pro - vis - ion, On - ly to sel - fish ends ev - er in - clined.

E - ven the smiles that are giv - en an - oth - er, Bless - ings re - turn that are pre - cious in - deed.

CHAPTER IV.

The following words, when over or under notes, indicate the degree of force to be given to the tones. Thus: the word **PIANO**, or its abbreviation, *p*, means *Soft*; **PIANISSIMO**, or *pp*, means *very soft*; **MEZZO**, or *m*, means a *medium force*; **MEZZO PIANO**, or *mp*, means *moderately soft*; **MEZZO FORTE**, or *mf*, *moderately loud*; **FORTE**, or *f*, means *loud*; and **FORTISSIMO**, or *ff*, means *very loud*.

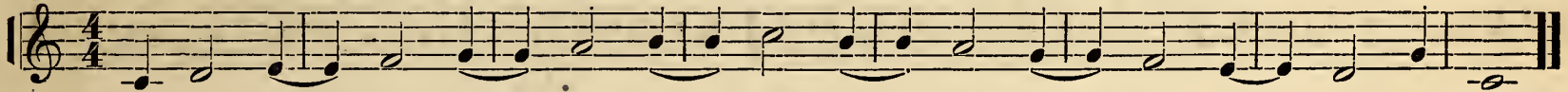
A gradual increase in the force of tones is indicated by the word *Crescendo*, its abbreviation (*Cres.*) or the sign, thus: < ; and a diminution, by the word *Diminuendo*, its abbreviation (*Dim.*) or the sign, thus: > .

The word *Crescendo*, succeeded by a *Diminuendo*, indicates a **SWELL**, the sign for which is thus: < > .

A sudden increase in the force of tones is indicated by the word *Sforzando*, its abbreviation *sfz*, or the sign, thus: > .

Syncopation, is obtained by taking a tone in the middle of one count, and continuing it to the middle of the next; see Example 45. Such tones should be strongly emphasized, and clearly defined.

EXAMPLE 46.



The letters **D.C.** are the abbreviation of the words *Da Capo*; they refer the performer back to the beginning of the music, the end of which is indicated by the word *Fine*.

A **REPEAT** consists of a succession of Dots before and after a passage of music designed to be sung twice.

The word **STACCATO**, or the sign, thus: (!), indicates a detached, distinct manner of performance.

The second of two dots after a note or rest, adds one half of the value of the first dot to the note or rest.

EXAMPLE 47.

Illustration of the *Da Capo*, *Repeat*, *Staccato*, &c.

1. Sea! sea! O, foaming sea; Beat! beat on thy rock - y shore, Roll-ing, roll-ing, wild and free, Dash-ing with thy ceaseless roar.

2. Sea! sea! O, surging sea; Dark! dark as the sun goes down, Many white-capped waves I see, Rise and fall with the tempest's frown.

4. Sea! sea! O, deep blue sea; Thy storms are sublime, to me, Oh! I on thy waves would be Roll-ing, foam-ing, deep, blue sea.

3. Sea! sea! fathomless sea, Sing! sing of the 'hidden brave; Requi-ems to the fall-en free, Mermaids chant in thy hid - den caves.

3. Sea! sea! fathomless sea, Sing! sing of the hidden brave; Requi-ems to the fall-en free, Mermaids chant in thy hid - den caves.

Sing second verse for repeat, and the fourth for the D.C.

EXAMPLE 49.

1. Gaily our song, floateth along On the soft winds of the beautiful night. While o'er the lake, soft ripples break, Flashing like gems in the moon's silver light.

2. Let us be glad, let none be sad, While all around us is vocal with song. Winds from the hills, tinkles from rills, Join in our music and help us along.

EXAMPLE 50.

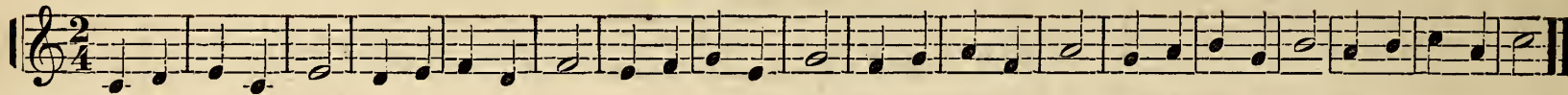
1. The rob-in is singing so sweetly, The brooklet is bounding so free, And stealing thro' meadow and woodland, The voices of Spring come to me.

2. Her voices bring soothing and gladness, And mem'ries of childhood's glad hours, When roaming along the green hill-side, I gather'd the fresh blooming flow'rs.

NOTE.—At this stage of his work; it is suggested to the Teacher, that he make a selection of easy hymn tunes from the metrical department, for additional practice.

Thirds.

EXAMPLE 51. INTERVALS.



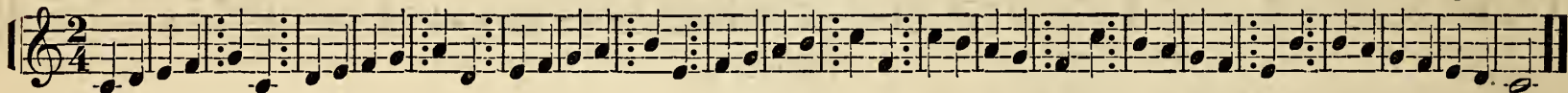
Fourths.

EXAMPLE 52.



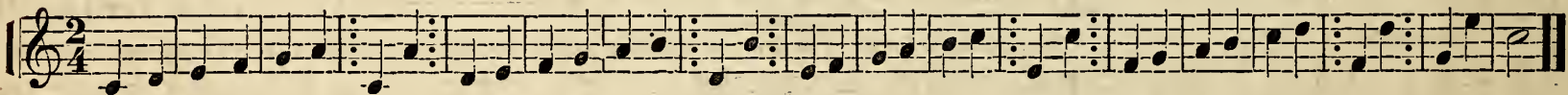
Fifths.

EXAMPLE 53.



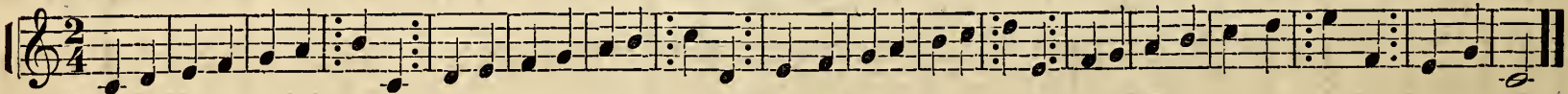
Sixths.

EXAMPLE 54.

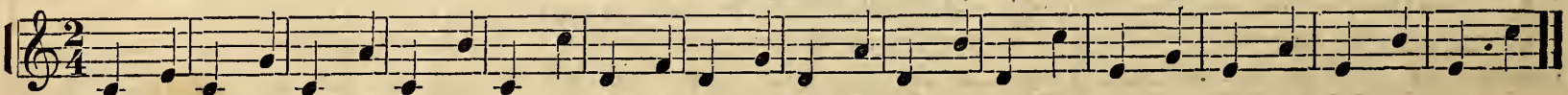


Sevenths.

EXAMPLE 55.



EXAMPLE 56.



The Teacher may extend the exercises in fifths, sixths, and sevenths as he may choose.

The Chromatic Scale.

The major seconds of the scale admit of intermediate, available tones. The notes indicating these intermediate tones may be written on the degree, with the higher or lower of the two notes, between which the major second occurs. The minor seconds are indivisible intervals.

A NATURAL, thus: \natural , restores the original pitch of a note before which it is placed. Hence, a *Natural* may perform the office of a sharp or flat.

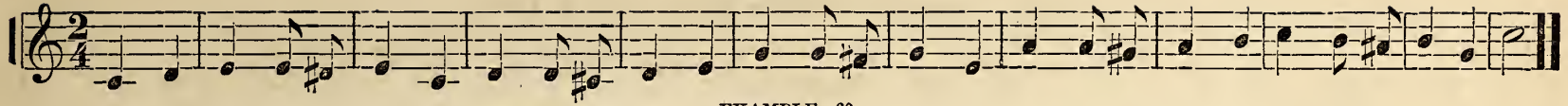
A double sharp, thus: \times , is to a sharp letter what a sharp is to a natural letter. A double flat, thus: $\flat\flat$, is to a flat letter what a flat is to a natural letter.

The Chromatic Scale under the G Clef.

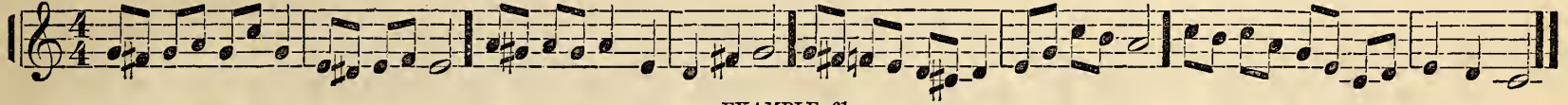
EXAMPLE 57.

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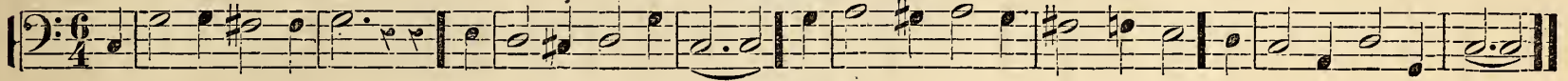
EXAMPLE 59.



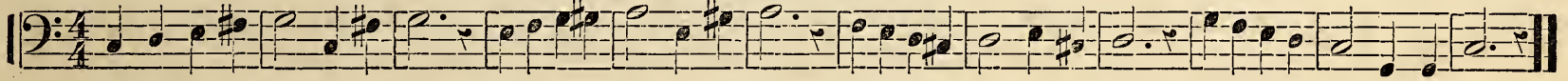
EXAMPLE 60.



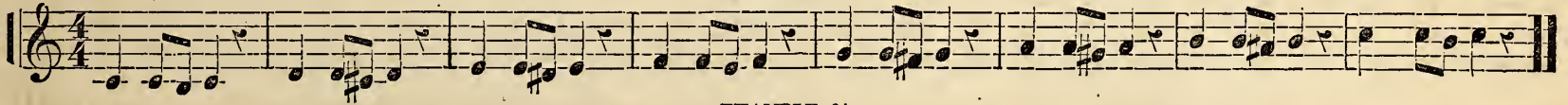
EXAMPLE 61.



EXAMPLE 62.



EXAMPLE 63.



EXAMPLE 64.

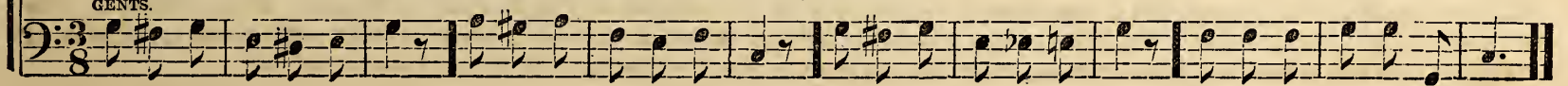


EXAMPLE 65.



LADIES.

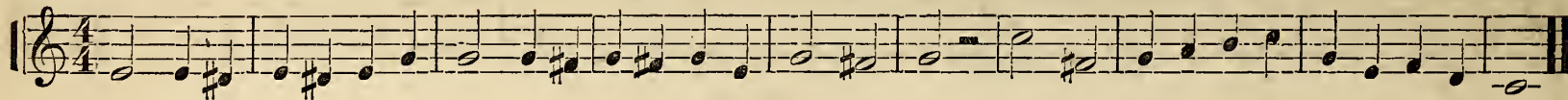
Are the sounds alike in the first and second lines? Any distinction between D \sharp and E \flat ?



GENTS.

Musical Notation.

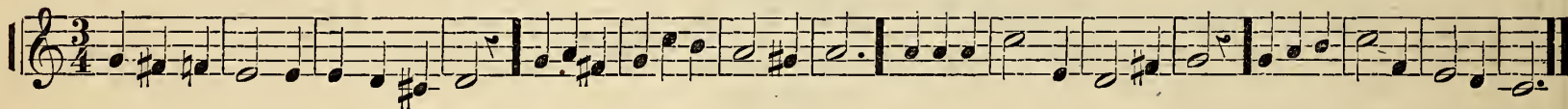
EXAMPLE 66.



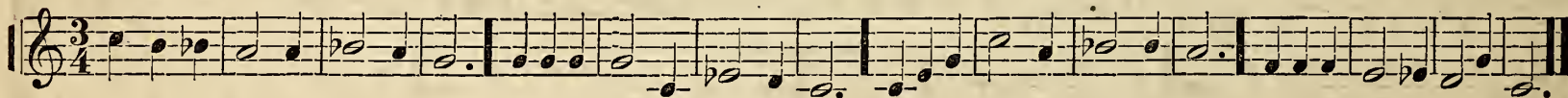
EXAMPLE 67.



EXAMPLE 68.



EXAMPLE 69.



EXAMPLE 70.



Apply the words of some familiar S. M. Hymn to this Example, if desired.

THE SUN IS HIGH.

EXAMPLE 71. Illustrating some of the foregoing principles.

1. The sun is high in hea - ven, Yet fresh the zeph - yrs play, Why sit we still to - day? Doff
 The riv - er gleams be - fore us,.....

(Omit 2d time.) RIT.

2. Now long - er still, and stronger, Our Cap - tain strains his oar; Who loll up - on the shore! And
 The sluggard's well may won - der,.....

coat so prim and neck-cloth, Doff dain - ti - ness and pride, And launch our boat so shape - ly, Up - on the sil - ver tide.

fast - er still, and fast - er, The bark flies on a - far, Three cheers to show our pluck, boys, Hur - rah! Hurrah! Hur - rah!

CHAPTER VI.

The Minor Scale.

Two Scales have been explained; viz., the Major and Chromatic. The Minor Scale, of which the present chapter treats, differ from the Major not in the *number* of tones, but in regard to the *order* as well as the *kind* of seconds employed in its construction. In the Minor Scale there are seven seconds; three of which are *Major*, three *Minor*, and one *augmented*. To one and eight, the first and last tones of the Minor Scale, is applied the syllable *La*, from which the syllable succeed each other just as they do in the Major Scale, except that the seventh is called *Si*.

The Minor Scale.

EXAMPLE 72.

1. La, 2. Si, 3. Do, 4. Re, 5. Mi, 6. Fa, 7. Si, 8. La, 8. La, 7. Si, 6. Fa, 5. Mi, 4. Re, 3. Do, 2. Si, 1. La.

A Major Second, A Minor Second, A Major Second, A Major Second, A Minor Second, An Augmented Second, A Minor Second, A Minor Second, An Augmented Second, A Minor Second, A Major Second, A Major Second, A Minor Second, A Major Second.

A Scale is said to be in that *Key* on which the first note of it written. The first note of the Major Scale is on C, and the first note of the Minor on A. Hence the Major Scale, as explained, is in the *Key* of C; and the Minor Scale, in the *Key* of A. The syllables applied to the notes on the same letters are alike in both scales. Hence C and A are called the *Relative Keys* of these two Major and Minor Scales.

NOTE.—The Minor Scale, as already given, is constructed with reference to harmony; it being susceptible of a harmony characteristic of its individual Key; and is the Minor Scale in most general use. There is another Minor Scale constructed in reference to *Melody*; but its harmony necessitates a departure from the Key in which it is written.

These Scales are called the *Harmonic* and *Melodic Minor Scales*. Below is given the *Melodic Minor Scale*, with the remark that perhaps an apology ought to be offered for presenting it at all in a work of this kind.

1. La, 2. Si, 3. Do, 4. Re, 5. Mi, 6. Fa, 7. Si, 8. La, 8. La, 7. Si, 6. Fa, 5. Mi, 4. Re, 3. Do, 2. Si, 1. La.

EVENING BELLS.

EXAMPLE 73

1. Those evening bells! those evening bells, How ma - ny tales their mu - sic tells, Of youth and home, and that sweet time, When last I heard their soothing chime.

2. Those joyous hours are passed a - way, And ma - ny hearts that then were gay; With-in the tomb now dark-ly dwell, And hear no more that evening bell.

3. And so 'twill be when I am gone, That tuneful peal will still ring on, While other bards shall walk these dells, And sing your praise, sweet evening bells.

What *Scale* do these Examples illustrate? In what *Key* are they written?

AUTUMN.

EXAMPLE 74.

1. Summer has gone with her cooling show'rs, Gone are her zephyrs, gone her flow'rs, Gone are the hours 'neath her silver moon, Gone art thou, summer, aye gone too soon.

2. Lone-ly and drear-i - ly wears the time, Swallows have sped to a fair - er clime, Lonely are forests in garments bright. As thro' their dells means the wind to-night.

THE TRANSPOSITION OF THE SCALE.

The letters having been fixed on the staves by their respective clefs, do not change their places. In all the preceding exercises, the minor seconds, between three and four, and seven and eight, have occurred between the letters E F and B C, respectively, thereby fixing the intervals between these letters as minor seconds. The Key of the scale is the letter on which the first note of it is written. The syllable *Do* is always applied to the key-note of the Major, and the syllable *La* to the key-note of the Minor Scale. When the first note of the Major Scale is written on any other letter than C, it is transposed into the key of that letter, and the individual tones of the scale are just as much higher or lower as the new key-note is higher or lower than C. Thus it will be seen that the *Numerals* and *Syllables* change their places on the staff, while the only change that takes place in the *Scale* is that of pitch. The original order and kind of seconds is preserved by the means of Sharps and Flats. The sign for the key-note, or *Signature*, is the number of sharps or flats necessary to effect the order of the seconds of the scale, reckoning from that key-note. It is written on the staff next to the clef.

NOTE.—The Pupil will bear in mind that every *Major* has its relative *Minor* key.

Transposition of the Scale Illustrated.

In the Key of C.

In the Key of G.

1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Ri, Mi, Fa, Sol, La, Si, Do.

From E to F is a minor second. From six to seven should be a *major second*. Six of the Scale in G is E. Hence to obtain a major second between six and seven, we must call into requisition a tone which is a major second above E, viz. F sharp. From F sharp to G is a minor second,—just what we want between seven and eight.

The Major Scale in G.

The Minor Scale in E.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Mi, Re, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Mi, Re, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

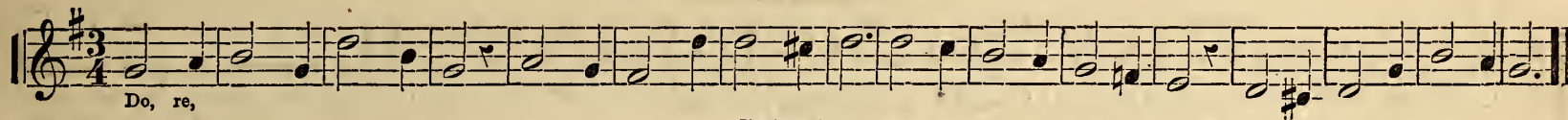
EXAMPLE 75.

Sing this and the following Examples by the Syllables, Numerals, and Letters.

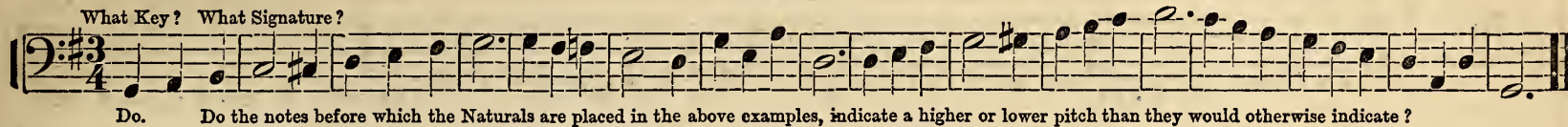
Do, Do, Re, Re, Mi, Re, Mi, Re, Do, Si, Do, Si, La, Sol. Do, Do, Si, Si, La, La, Sol, Sol. Mi, Mi, Re, Re, Re, Sol, Sol, Fa, Mi, Re, Do, Re, Mi, Re, Si, Do, Re, Si, Do.

Do, Do, Sol, Sol, Do, Sol, Do, Fa, Sol, Sol, Do, Do, Do, Si, Si, La, La, Sol, Sol, Do, Do, Do, Sol, Sol, Sol, Si, Do, Si, Do, Fa, Sol, Sol, Sol, Sol, Do.

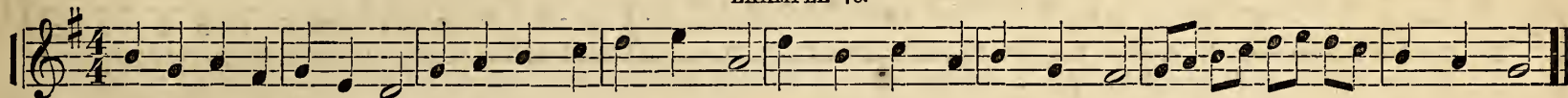
EXAMPLE 76.



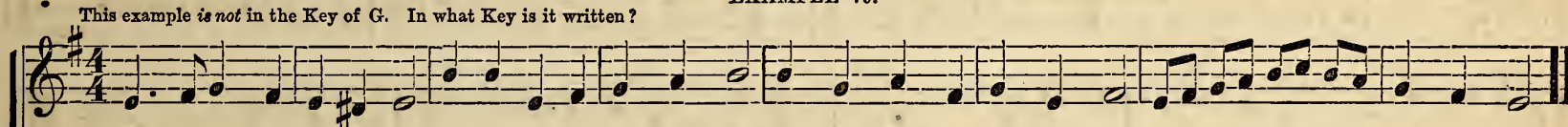
EXAMPLE 77.



EXAMPLE 78.

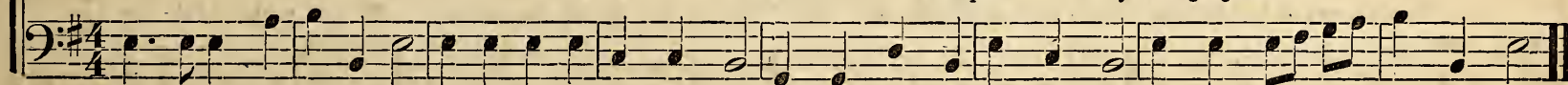


EXAMPLE 79.

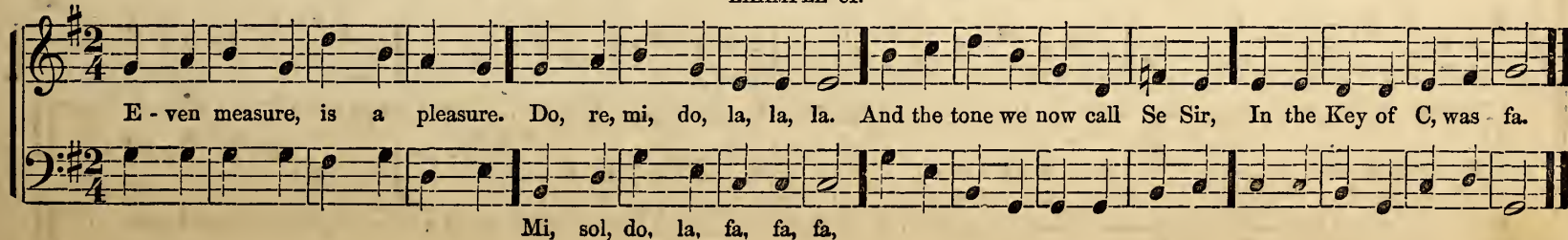


EXAMPLE 80.

Examples 79 and 80 may be sung together.



EXAMPLE 81.



Musical Notation.

SERENADE—SLEEP ON, DEAREST.

EXAMPLE 82.

* LEGATO. FINE.

1. Sleep on, dearest, while around thee All is wrapt in si-lence deep, While the chains of sleep have bound thee, God doth constant vig - ils keep.
And the waving night-wind bears them Far a - way o'er distant plain, And the dreaming fair one hears them, Hears and sweetly dreams a-gain.

2. Slumber, dearest, safe - ly slumber, Let soft sleep oppress thine eyes, May sweet visions without number, Cheëring dreams before thee rise.
Slumber, dearest, while around thee, All is wrapt in silence deep, While the chains of sleep have bound thee, God doth constant vi - gils keep. FINE.

To the chambers of her dwelling, Where my love in slum-ber lies; Thro' the trees in love-tones telling, As on golden lad - ders rise. D.C.

Now the flow'rs are gently closing, Ev'ning dew's a - round thee fall, In thy fai - ry bower re - pos-ing, Slum-ber till thy mat - in call. D.C.

* NOTE—The *time* or the *manner* of performance is frequently indicated by words placed over, and at the beginning of a piece of music. Such words are explained in a Dictionary of Musical Terms in another part of this work.

The Major Scale in D. The Minor Scale in E.

1, 2, 3, 4, 5, 6, 7, 8.	8, 7, 6, 5, 4, 3, 2, 1.	1, 2, 3, 4, 5, 6, 7, 8.	8, 7, 6, 5, 4, 3, 2, 1.
D, E, F \sharp , G, A, B, C \sharp , D.	D, C \sharp , B, A, G, F \sharp , E, D.	B, C \sharp , D, E, F \sharp , G, A \sharp , B.	B, A \sharp , G, F \sharp , E, D, C \sharp , B.
Do, Re, Mi, Fa, Sol, La, Si, Do.	Do, Si, La, Sol, Fa, Mi, Re, Do.	La, Si, Do, Re, Mi, Fa, Si, La.	La, Si, Fa, Mi, Re, Do, Si, La.

EXAMPLE 83.

Do.

EXAMPLE 84.

Do.

EXAMPLE 85.

Sol.

EXAMPLE 86.

Musical Notation.

MAY DAY.

EXAMPLE 85.

G. W. FOSTER.

f LIVELY. **p**

1. Spring delights are all re-viv-ing, Verdant leaflets clothe each spray, Hawthorn buds give joy-ful tidings, Welcome news! 'tis blithe May day.

2. These delights last but a season, Fading quickly with the year, Still these hours, if spent with reason, Surely bring us Autumn cheer.

f **p** **f** **p**

Ru-ral pastures, grateful off-ring, Hail the promise for the year, Village swains their pains disclosing, Maidens lend more willing ear.

Come then, dearest, hear my pleadings, Turn not from my suit a-way, But my hon-est heart receiving, Make me bless this bright May day.

INTERLUDE.

La, la, la, &c. (Ladies voices.) (Gents whistling at the same time. Repeat the Interlude, all whistling.)

The Major Scale in A. The Minor Scale in F#

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.

A, B, C#, D, E, F#, G#, A. A, G#, F#, E, D, C#, B, A. F#, G#, A, B, C#, D, E#, F#, F#, E#, D, C#, B, A, G#, F#.

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

EXAMPLE 86.

Do.

EXAMPLE 87.

Do.

In what Key is this Example?

EXAMPLE 88.

EXAMPLE 89.

Sing we now in a-nother key, Whose sharps are placed on F, C, G. Many times o'er its tones we'll go, Do, Re, Mi, Fa, Sol, La, Si, Do.

HANS IN A FIX.

EXAMPLE 90.

1. I lays myself down in my lonely ped-room, Unt dries vor to sleep werry soundt, De treams, O how in - to my het tey will come, Till I vish I was un-ter der groundt.

2. Den dere, ash I lay mit ter ped-glose all off, I kits myself all o-ver vrose; In morning I vakes mit te head-aches unt cough, Unt I'm zick vrom mine het to mine does.

Sometimes, ven I eats von pig supper, I treams Dat my shtomack is fult full of shtones. Unt out in mine ashleep, like ter tuyfel I shcreems, Unt kicks off ter ped-glose, unt groans.

O, vat shall be dun vor a poor man like me? Vat for do I lif such a life? Some say dere's a cure vor der drouples of me, Dinks I'll dry it, unt kit me von vife!

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a mix of English and Yiddish. The first system contains two verses of music. The second system contains a single verse of music. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

The Major Scale in E.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

The Minor Scale in C#.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

The Major Scale may be written in the Keys of B, and F sharp, whereby are called into requisition five and six sharps respectively; but these Keys are seldom used in vocal music.

The Major Scale in B.

The Major Scale in F#.

NOTE.—The Pupil will observe, in each transposition heretofore made, that the fifth of the former Key has been taken as *one* of the *new* Key. Hence the transposition of the scale by the aid of sharps is sometimes called “Transposition by fifths,” &c. Also, that each additional sharp is on that letter indicating the *fourth* of the previous Key; and, that *one*, or *Do*, is written on the next degree *above* the last sharp added. The Major, Minor, and Chromatic Scales can be constructed upon any degree of the staff. Flats will be called into requisition in the “Transposition by fourths,” treated hereafter.

EXAMPLE 91.

Do.

EXAMPLE 92. (91 and 92 may be sung together.)

EXAMPLE 93.

EXAMPLE 94.

Musical Notation.

GOOD NIGHT.

EXAMPLE 95.

Poetry by MRS. HEMANS.

1. Day is past! Stars have set their watch at last, Founts that thro' the deep woods flow, Make sweet sounds, unheard till now. RIT.

2. Go to rest! Sleep sit dove-like on thy breast, If with-in thy se-cret cell, One dark form of memory dwell.

3. Joy be thine! Kind looks o'er thy slumbers shine! Go and in the dis-tant land, Meet thy home's long-parted band. RIT.

Flow'rs have shut with fad-ing light, Good night! good night! RIT. Good night! good night.

Be it mantled from thy sight, Good night! good night! good night! Good night! good night! good night!

Be their looks all life and light! Good night! RIT. Good night.

CHAPTER VIII.

Transposition of the Scale. Continued.

In the Key of C. In the Key of F.

1, 2, 3, 4, 5, 6, 7, 8. 1, 2, 3, 4, 5, 6, 7, 8.

From A to B is a major second. B flat is the next available practical tone below B. From A to B flat is a minor second, the interval required between three and four in the Major Scale. From B to C is a minor second. From B flat to C is a major second, the interval demanded between four and five.

The Major Scale in F. The Minor Scale in D.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

EXAMPLE 96.

EXAMPLE 97.

EXAMPLE 98.

EXAMPLE 99.

QUARTET. DAYS OF MY CHILDHOOD.

Words by ANNIE MAY.

J. H. TENNEY.

AFFETUOSO.

1. Days of my childhood, O say where are you! Hopes of my youth, ye have vanished like dew; Joys of the present, how brief is your stay; Hopes of the future, ye pass not a-way.

2. Days of my childhood, ye'er transient as bright; Hopes of my youth, I would mourn not your flight; Joys of the present, still with me remain; Hopes of the future, your goal I'll obtain.

3. Days of my childhood, ye come not a-gain; Hopes of my youth, ye were saddened by pain; Joys of the present, al-tho' ye de-part; Hopes of the future still gladden my heart.

DUET.

Days of my childhood, ye come nev - er more; Hopes of my youth, your de - lu-sions are o'er; Joys of the present, altho' ye may cease, Hopes of the future still whisper of peace.

Days of my childhood, how brief was your stay! Hopes of my youth, ye have vanished away; Joys of the present still to me be given, Hopes of the future still whisper of Heaven.

Days of my childhood, O say where are you! Hopes of my youth, ye have vanished like dew; Joys of the present, how brief is your stay; Hopes of the future, ye pass not away.

The Major Scale in B \flat .

The Minor Scale in G.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

EXAMPLE 100.

EXAMPLE 101.

EXAMPLE 102.

Full of gladness, free from sadness, To our pleasant school we go. Like a fai - ry, light and ai - ry, Hear us sing our Do, Si, Do.

Sol, Sol, Do.

Musical Notation.

A BIT OF A SERMON.

SOLO AND CHORUS.

EXAMPLE 103.

SOLO.



1. Whatsoe'er you find to do, Do it, boys, with all your might; Nev - er be a *lit - tle* true, Nev - er be a *lit - tle* right;
 2. Let no speck their surface dim—Spotless, truth and hon - or bright! I'd not give a fig for him Who says a - ny lie in white!



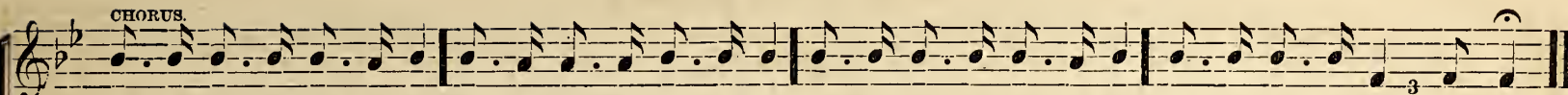
Tri - fles ev - en lead to heaven, Tri - fles make the life of man, So in all things, great or small things, Be as thorough as you can.
 He who fal - ters, twists or al - ters, *Lit - tle* at - oms when we speak, May deceive me, but believe me, To himself he is a sneak!



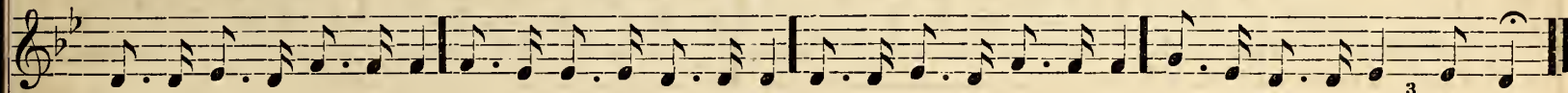
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A BIT OF A SERMON. Concluded.

CHORUS.



What-so - e'er you find to do, Do it, then, with all your might ; Let your prayers be strong and true, Prayer, my lads, will keep you right.



What-so - e'er you find to do, Do it, then, with all your might ; Let your prayers be strong and true, Prayer, my lads, will keep you right.



3

Help the weak if you are strong,
Love the old if you are young ;
Own a fault if you are wrong,
If you're angry hold your tongue.
In each duty lies a beauty,
If your eyes you do not shut,
Just as surely and securely,
As a kernel in a nut !

4

Love with all your heart and soul,
Love with eye, and ear, and touch ;
What's the moral of the whole,
You can never love too much !
Tis the glory of the story,
In our babyhood begun ;
Hearts without it, (never doubt it,)
Are as worlds without a sun !

4

If you think a word would please,
Say it, if it is but true ;
Words may give delight with ease,
When no act is asked from you.
Words may often soothe and soften,
Gild a joy, or heal a pain ;
They are treasures yielding pleasures
It is wicked to retain.

6

Whatsoe'er you find to do,
Do it, then with all your might ;
Let your prayers be strong and true—
Prayer, my lads, will help you right.
Pray in all things, great and small things,
Like a Christian gentleman ;
And forever, now or never,
Be as thorough as you can.

The Major Scale in E \flat . The Minor Scale in C.

1, 2 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

EXAMPLE 104.

EXAMPLE 105.

EXAMPLE 106.

EXAMPLE 107.

Words from "The Last Loaf."

I never had a piece of bread, Partic-u - lar - ly long and wide, But what it fell up-on the floor, And always on the buttered side.

Musical Notation.

SUMMER SONG.

EXAMPLE 108.

45

Poetry by JESSICA.

VIVACE.

1. Up the blossomed hills I roam, Birds sing in their high-land home, Glad! free! { Car-ol-ing, car-ol-ing, joy-ful-ly sing-ing,
Following, following, air-i-ly winging.

2. Now I seek the wood-ed bowers, Call-ing welcome to the flowers, O, so { Gracefully, gracefully grasses are bending,
Peacefully, peacefully blossoms are blending.

3. Bird and blossom, blithe and coy, We, like you are filled with joy, Bright! gay! { Mer-ri-ly, mer-ri-ly hearts are re-peat-ing,
Cheer-i-ly, cheer-i-ly hap-pi-est greet-ing.

Now they go wheeling, and flash-ing, and spring-ing, Now they a-light on a blos-som-ing tree.

All the mag-nif-i-cence sum-mer is lend-ing, Where in their in-no-cent beau-ty they grow.

Trust-ful-ly, lov-ing-ly bo-soms are beat-ing, Joy-ful and bright in the beau-ti-ful day.

The Major Scale in A \flat . The Minor Scale in F.

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Me, Re, Do, Si, La.
 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.

The Major Scale may be written in the keys of D and G flat, whereby are called into requisition five and six flats respectively ; but these keys are not commonly used in vocal music.

The Major Scale in D \flat . The Major Scale in G \flat .

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

EXAMPLE 109.

EXAMPLE 110.

EXAMPLE 111.

Words by E. A. W.

CONCERNING "LOVELY SPRING."

EXAMPLE 112.

WITH STRONG ACCENT.

1. What "bilious" days, what crabbed ways This sloppy Spring engenders, The men put on a savage look Each morn with their sus-penders.

2. She goes about with frown and pout, For this is cleaning season; The way the dust and feathers fly, Is past all sense and reason.

3. I can't be-gin to tell the sin This awful Spring must shoulder, But hope it's temper will improve, When it's a few weeks older.

"What horrid bread! a pound of lead, I'd sooner eat and risk it." This from my dear who *once* affirmed His darling made prime biscuit.

The children cry, or on the sly Feast on preserves and pickles; And act as if, so (says their pa,) Their own-er was Old Nick-ols.

What "bilious" days, what crabbed ways, This sloppy Spring engenders, The men put on a savage look Each morn with their sus-penders.

PART II.

VOCAL CULTURE.

BY G. W. FOSTER.

INTRODUCTORY REMARKS.

The following pages are the result of careful study and considerable experience in teaching and attempting to bring the human voice to its highest culture. While there exists a great difference of opinion in regard to Registers, Focus, &c., it is undoubtedly the wisest course for those, who wish to learn to sing to adopt that method which will give them the best possible instruction. It is well known that the most eminent artists have had the best instruction and years of practice, both of which are absolutely essential to make a great singer. It has been my study to invent from the best instruction to be obtained, a method of teaching, which might advance the pupil in the most rapid manner and at the same time secure a natural use of the voice, which would relieve all the strain upon the throat and lungs, and prevent the breaking down of the voice as long as physical vigor should endure.

It is impossible to give a complete idea of a method on paper, but a short chapter may convey enough of it to interest the reader.

Any who may desire to examine more fully into the method, are here assured that a school is in existence, where the Vocalist may not only have theory, but be instructed how to use the voice in a way to produce easily and gracefully the best possible effects, securing great power and compass and the most delicate and rapid execution, also giving a clean and distinct pronunciation. Particulars will be given to any, who may address the author of this chapter, care of our Publishers, LEE & SHEPARD, 149 Washington St., Boston, Mass.

THE RESPIRATORY ORGANS.

The lungs, which contain a large number of air cells, should be well developed: This may be done by judicious practice: not by pounding the ribs, &c., "as the manner of some is," but in the most natural way, as will be shown hereafter. Our Creator has protected the heart and lungs, &c., with a wonderful frame work, and it is unwise either not to understand it or

attempt any vocal culture so long as this is neglected. The *Diaphragm*, which is the flooring of the chest, and the ceiling of the abdomen, is a very important agent, especially in regulating the proper flow of breath, and in sustaining and swelling tones so that neither huskiness or exhaustion may be produced. This fact should be well considered, as inattention to it may result in weakness or loss of voice; and if the effort be made by the throat and upper part of the lungs, the result is often the disease known as Bronchitis. Singing and speaking like all other exercise is a muscular operation, and any culture that will increase the muscular power of the student will have a tendency to make a better singer or speaker; hence any gymnastic exercise that will make the whole body vigorous should be sought after.

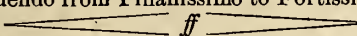
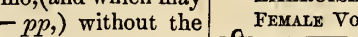
Position should be that of the soldier, heels together, body erect, with a slight elevation of the chest, by throwing it forward, avoiding everything rigid in the attitude.

Inhale and exhale quickly through the nostrils, keeping the position as directed above, avoiding any heaving of the chest; when this can be done silently and easily then fill the lungs slowly, allowing the Diaphragm to have its proper action, then allow the breath to escape gradually, avoiding the slightest noise, repeat this process two or three times daily. The use of the *Costal muscles* may be improved by placing the knuckles upon them, and then inhaling and exhaling slowly as before. The *Dorsal* and *Abdominal muscles* may be cultivated in a similar way. The whole breathing apparatus may be assisted and partially controlled by encircling the waist with the hands, the fingers in front with the same practice as before. Again breathe as deeply as possible, then read some well known words, or what is even better, count one, two, three, &c., using the breath with great economy, allowing none to escape unless it is vocalized. A few moments several times each day is sufficient.

THE VOICE.

The voice is breath *vocalized*; air is therefore the vocal element. The voice is produced by the air passing through the Trachea and coming in contact with the membranes or folds, called the vocal chords, situated in the Larynx or what is commonly called "the Adam's apple." The quality of voice or tone is modified as it passes from the Glottis by the Epiglottis, the Soft palate, Tongue, Teeth, Lips and Nasal organs.

QUALITY.

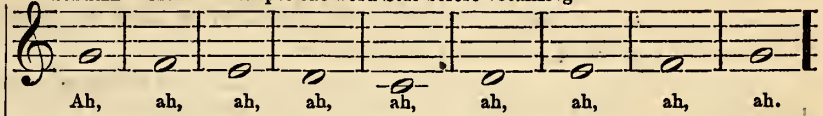
A timbre of tone should be selected which will enable the singer to make a Crescendo and Diminuendo from *Pianissimo* to *Fortissimo*, (and which may be represented thus *pp*  *ff*  *pp*.) without the slightest break or interruption in the voice in its entire compass, to secure this requires the skill of a teacher, who cannot only give the example but instruct others how to perform the same. The following may lead some student to happy results, if followed out to the letter, yet I would say as before that there is needed the skill of the living teacher.

The question we propose to answer is, how shall the results of which we have spoken be accomplished? In the first place let us establish a *point of vibration*. Let the pupil sing Italian A, commencing on G (five of the C scale) making his first effort by directing the voice to a point in the mouth, where he would whisper the word *star*, being careful to give the letter S, with the tip of the tongue in a soft manner with a very slight whistling sound, and notice the result; the tone will perhaps be found to be too dental. If so;—let the pupil lower the base of the tongue so that the voice will strike a little higher on the roof of the mouth, noticing the result as before and so on, going back farther and farther until the Italian A becomes A broad, as heard in the word *fall*. This will show that the point of vibration is too far back and is wrong. To remedy this, bring the point of vibration forward to a point, where the exact vowel sound of Italian A can be sung. This, it will be found depends, very much upon the position of the tongue.

After this, practice the following exercises until the pupil has established a point of vibration for each tone of the examples, that will give the pure Italian A. Practice Exercises No. 1, 2 & 3.

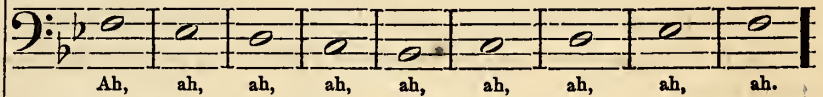
EXERCISE No. 1.

FEMALE VOICES. Whisper the word *Star* before vocalizing.



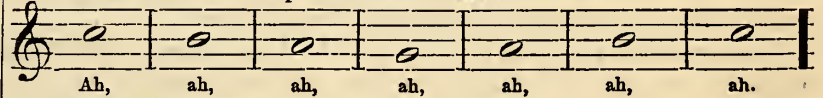
Each note may be repeated many times until the pupil is satisfied with the result.

MALE VOICES.

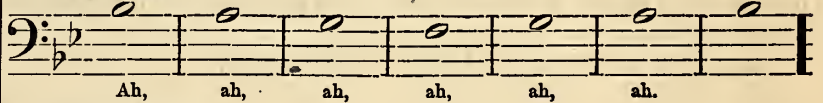


EXERCISE No. 2.

FEMALE VOICES. Fix the point of vibrations as above.

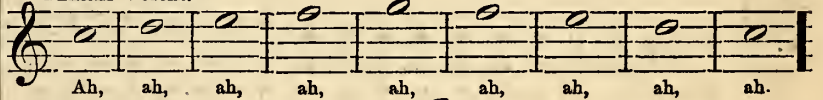


MALE VOICES.

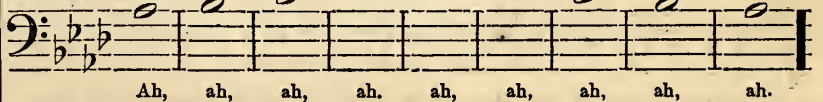


EXERCISE No. 3.

FEMALE VOICES.



MALE VOICES.



After practicing upon Ah, until the tone can be made with ease and the perfect pronunciation of the vowel, then study the long sound of E. First whisper the word *see*; then establish a point of vibration and proceed as before. Should the sound of E be difficult or the tone hard, the pupil will bear in mind that the tongue is too high in the back part of the mouth, and obstructs the direction of the voice in reaching the point of vibration.

Singers will find no difficulty in singing E, as high as any vowel if proper attention is paid to this point.

Treat all the vowel sounds in the same way and be in *no haste*, but work it out carefully and you will reap a *great* reward.

REMARKS.—Registers almost wholly disappear under this treatment, and are hardly worth mentioning, as in establishing the focus of vibration the pupil becomes conscious of them and uses them correctly.

I write the exercises in G clef, which can be used for male voices. If exercise No. 1, 2 & 3, are carefully studied the proper registers will be used.

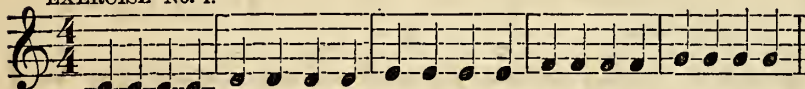
The following exercises may be transposed a third lower for Bass and Contralto voices.

Let each syllable be distinctly sung with a gentle action of the Respiratory muscles; the glottis should be perfectly still in each measure.

Be careful and fix the tone at the proper point in the mouth. Should you fail on the first note in the measure, correct it on the second, be sure and make no effort on the throat, and take correct position of body whether sitting or standing.

Increase the accent as you gain power. [*Martelato.*]

EXERCISE No. 4.



[illegible]

Practice No. 8 in the following manner. First, Practice the exercise as above, Staccato and Legato. Second, Use all the vowel sounds in the Alphabet commencing with ā, ã, â, ê, ĩ, î, ô, õ, &c., Staccato. Third, Use the words Star, Stay, Stall, Dee, Free, Bee, Pine, Fine, Dine, Cone, Come, &c.


Sing the entire exercise with all the vowels and words given above with considerable accent, extending higher or lower to suit the compass of the voice. [*Martellato.*]

EXERCISE No. 8.


The image shows a page from a musical score for a waltz titled "The Merry Widow". The music is written on three staves, each with a treble clef and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and various musical ornaments and phrasing marks. The first staff begins with a key signature of one sharp (F#). The second staff contains a repeat sign. The third staff ends with a double bar line and the text "&c." indicating a continuation of the melody.

Practice No. 9, using all the vowels, words and method of preceding exercises, adding the literal names of all the letters in the alphabet. Be sure that they are pronounced plainly, bearing in mind that words should be given with the tip of the Tongue, Teeth and Lips. Lastly, sing Legato with Ah. Keep watch of the glottis, that there is no noise in its movement.

EXERCISE No. 9.



Ah, ah, ah, ah, ah, ah, ah, ah.
 ā, ā, ā, ā, ā, ā, ē, ē.
 ē, ē, ē, ē, ē, ē, ē, ē.
 Come, come, come, &c.



Ah, ah, ah, ah, ah, ah, ah, ah.
 Dee, dee, dee, dee, dee, dee, dee, dee.
 Bee, hee, hee, bee, bee, bee, bee, bee.
 Sing, sing, sing, &c.

PORTAMENTO is accomplished by carrying the voice from one note to another. Let the first note be well sustained and carried to the next; being careful to adjust the Vibrations, as before instructed. *Waste no breath.* If Exercises No. 1, 2 & 3 are well understood, there will be no need of the Terms Register.

EXERCISE No. 14.

Ah,..... Ah,.... Ah,..... Ah,..... Ah,..... Ah,..... Ah,.....
Do,..... Ra,..... Mi,..... Fa,..... Sol,..... La,..... Si,.....

Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,..... Ah,....
Sol,.... Fa,.... Mi,.... Re,.... Do,.... Si,.... La,.... Sol,....

Ah,.... Ah,..... Ah,..... Ah,.... Ah,.... Ah,.... Ah,....
Do,.... Re,.... Mi,.... Do,.... Re,.... Mi,....

Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,....
Do,.... Re,.... Mi,.... Do,.... Re,.... Do,.... Re,....

Crescendo, and Diminuendo, study carefully and do not force the voice.

EXERCISE No. 15.

Ah,.... Ah,..... Ah,.... Ah,..... Ah,.... Ah,.... Ah,....

pp *f* *p*
Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,....

Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,....

Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,.... Ah,....

REMARKS.—Pronunciation should be perfectly done. To accomplish this the Voice should be brought to a focus at a point as near the end of the tongue, teeth and lips, as possible; and no trouble will be experienced with difficult combinations, provided no effort is made in the throat, but entirely with the *Respiratory Muscles*.

Rules for Breathing.

1. Before beginning a line or phrase.
2. At a rest, or when a rhetorical pause might properly be made in the language.
3. Before a running passage or a strongly accented note.
4. After a Staccato note.
5. After tied notes or a roulade.
6. Before a cadence, when necessary to produce the desired effect.

PART III.

J. H. ROSECRANS.

I'M ON THE SEA.

TENOR.

ALTO.

SOP.

BASS.

The sea, the sea, the o - pen sea! The blue, the fresh, the ev - er free, the ev - er free.

The sea,.... the sea,.... the o - - - pen sea!

The sea, the sea, the o - pen sea! The blue, the fresh, the ev - er free, the ev - er free.

Without a mark, without a bound, It runneth the earth's wide regions round: It plays with the clouds, it mocks the skies,

Without a mark, without a bound, It runneth the earth's wide regions round; It plays with the clouds, it mocks the skies,

I'M ON THE SEA. Continued.

Or like a cradled in-fant lies; I'm on the sea; I'm on the sea! I am where I would ev-er be; With the blue above, and the

Or like a cradled in-fant lies; I'm on the sea! I'm on the sea! I am where I would ev-er be; With the blue above, and the

This system contains two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the bottom staff. The lyrics are: 'Or like a cradled in-fant lies; I'm on the sea; I'm on the sea! I am where I would ev-er be; With the blue above, and the'.

blue below, And silence reigns where'er I go, If a storm a-rise, and a-wake the deep, What mat-ter? I shall

blue below, And silence reigns where'er I go, If a storm a-rise, and a-wake the deep, What mat-ter? I shall

This system contains two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the bottom staff. The lyrics are: 'blue below, And silence reigns where'er I go, If a storm a-rise, and a-wake the deep, What mat-ter? I shall'.

Four-Part Songs.

I'M ON THE SEA. Concluded.

ride, and sleep, I shall ride, shall ride and sleep, shall ride and sleep, shall ride, shall

I shall ride and sleep, I shall ride, and sleep, shall ride and sleep,

ride, and sleep, I shall ride, shall ride and sleep, shall ride and sleep, shall ride, shall

The first system consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in 4/4 time. The lyrics are written below the staves, with some words appearing on multiple staves.

ride, shall ride and sleep, shall ride and sleep, shall ride, shall ride, shall ride and sleep, shall ride and sleep, shall ride and sleep, shall ride and sleep.

ride, shall ride and sleep, shall ride and sleep,

ride, shall ride and sleep, shall ride and sleep, shall ride, shall ride, shall ride and sleep, shall ride and sleep, shall ride and sleep, shall ride and sleep.

The second system also consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in 4/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. A "RIT." marking is present above the third staff.

Four-Part Songs.

57

THE VILLAGE BLACKSMITH.

Words by LONGFELLOW.
VIGOROSO. *mf*

G. W. FOSTER.

1. Un - der a spreading chest - nut tree, The vil - lage smith - y stands; The smith, a might - y man is he, With large and sinewy hands,
2. He goes on Sun - day to the church, And sits a - mong his boys; He hears the par - son pray and preach, He hears his daughter's voice,
3. Toil - ing, re - joic - ing, sor - row - ing. On - ward thro' life he goes; Each morn - ing sees some task be - gun, Each evening sees its close:

CRES. *m* *p*
And the mus - cles of his brawny arms, Are strong as i - ron bands, His hair is crisp, and black, and long, His face is like the tan;
Sing - ing in the vil - lage choir, And it makes his heart re - joice; It sounds to him like her mother's voice, Sing - ing in Par - a - dise.
Some - thing at - tempted, something done, Has earned a night's re - pose; Thanks, thanks to thee, my wor - thy friend, For the les - son thou hast taught.

His brow is wet with hon - est sweat, He earns whate'er he can, And looks the whole world in the face, For he owes not a - ny man.
He needs must think of her once more, How in the grave she lies; And with his hard rough hand he wipes A tear out of his eyes.
Thus at the flam - ing forge of life, Our fortunes must be wrought; Thus on its sounding an - vil shaped, Each burning deed and thought.

DASHING THROUGH THE TUNNEL.

Words from the "Harvard Advocate."

SONG AND CHORUS.

By permission of MESSRS LEE & SHEPARD.

1. Rid - ing up from Bangor On the "Eastern" train, From a six weeks' shooting, In the woods of Maine ;
 2. Emp - ty seat be - hind him, No one at his side ; To a pleasant sta - tion, Now the train did glide.

Quite ex - tensiv e whiskers, Beard, mustache as well, Sat a "student fel - low," Tall and fine and swell.
 En - ter a - ged coup - le, Takes the hind - er seat ; En - ter gen - tle maiden, Beau - ti - ful, pe - tite.

RIT.
 COLL VOCE.

DASHING THROUGH THE TUNNEL. Concluded.

TENOR. CHORUS.

O! O! it is de - lightful, On the "Eas-tern Train" To dash a - long the tun - nel With the girls from Maine.

ALTO.

SOP.

RIT.

BASS.

O!... O! it is de - lightful, On the "Eastern Train" To dash a - long the tun - nel With the girls from Maine.

3 Blushingly she falters,
 "Is this seat engaged?"
 (See the aged couple
 Properly enraged,)
 Student quite ecstatic,
 Sees her ticket's "through,"
 Thinks of the long tunnel—
 Thinks what he might do.

4 So they sit and chatter,
 While the cinders fly,
 'Till that "student fellow"
 Gets one in his eye;
 And the gentle maiden
 Quickly turns about—
 "May I, if you please sir,
 Try to get it out?"

5 Happy "student fellow,"
 Feels a dainty touch;
 Hears a dainty whisper—
 "Does it hurt you much?"
 Fizz, ding-dong! a moment
 In the tunnel quite,
 And a glorious darkness,
 Black as Egypt's night.

6 Out into the daylight
 Darts the "Eastern" train;
 Student's beaver ruffled
 Just the merest grain:
 Maiden's hair is tumbled,
 And then and there appeared,
 Cunning little ear-ring
 Caught in student's beard.

Four-Part Songs.

DREAM THE DREAM THAT'S SWEETEST.

Words by T.

G. W. FOSTER.

VIVACE. *mp**mf*

RIT.

p

FINE.

1. Dream the dream that's sweetest, While sleep is on thine eye ; For when the sun thou meetest, Those vis-ions all shall fly, Those vis-ions all shall fly.

*mp**mf**p*

2. Dream the dream that's sweetest, While youth is in thine heart, When manhood's noon thou greetest, Those visions all de-part, Those vis-ions all de-part.

f

D.C.

Fly like the dew a-dorn-ing The i-vy leaf at night, That per-ish with the morning, As transient and as bright.

f

D.C.

The heart is all for-sak-en By joys of heavenly birth, Then sleep, and nev-er wak-en, For peace is not of earth

Four-Part Songs.

61

TELL HER.

DUET AND QUARTET.

J. H. ROSECRANS.

ANDANTINO.

1. Tell her that the flow'rs have faded, That she lov'd so fond, and dear, And the trees our sweet cot shaded Now with autumn's frosts are sere.

2. Tell her that the clock is standing In the corner by the wall, Since she is not here to wind it, Now it sel-dom goes at all.

3. Tell her that her room is lone-ly As the mansions of the dead; That the old man now is weeping, For the light of life is fled.

Tell her that the cot is drea - ry, Since the old man's child is gone, And I bit-ter - ly am weeping, Si-lent, sad - ly, and a - lone.

Tell her time flies by so lone - ly, Night is just as fair as day, Th'old man sits and thinks so sad-ly, Of the loved one far a - way.

Tell her that I bless the pow - er This my humble lot has giv'n, And I wait to hear the summons, That shall call my soul to heaven.

Four-Part Songs.

THE KINGDOM OF HOME.

Words by W. R. DURYEE.

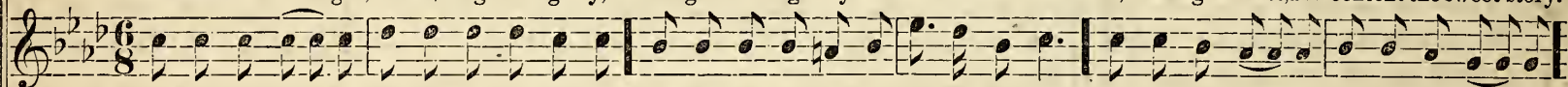
J. H. TENNEY.



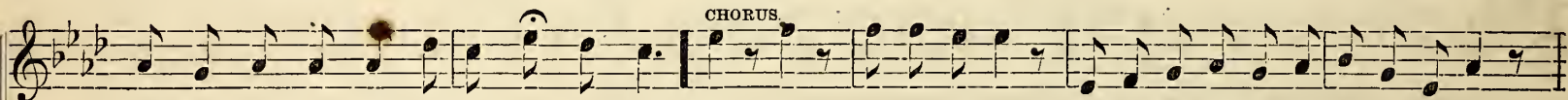
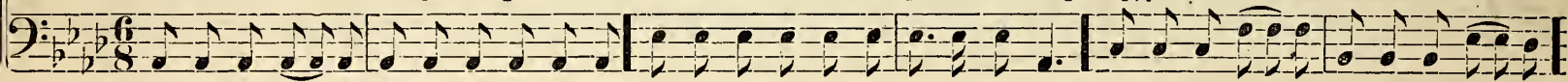
1. Dark is the night, and fit-ful and dreari-ly, Rushes the wind like the waves of the sea! Lit-tle care I as here I sing cheerily,
 2. Flashes the firelight up-on the dear faces, Dearer, and dearer as onward we go; Forces the shadow behind us and places



3. Flashes the lovelight, increasing the glory, Beaming from bright eyes with warmth of the soul; Telling of trust, and content the sweet story.

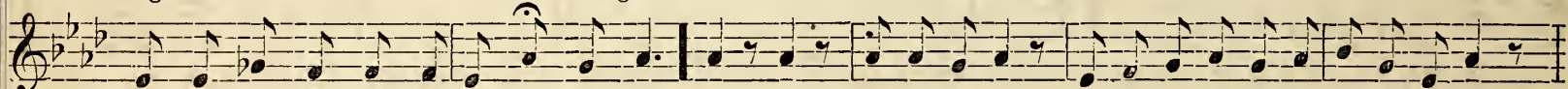


4. Richer than miser with perishing treasure, Served with a service no conquest could bring; Happy with fortune that words cannot measure.

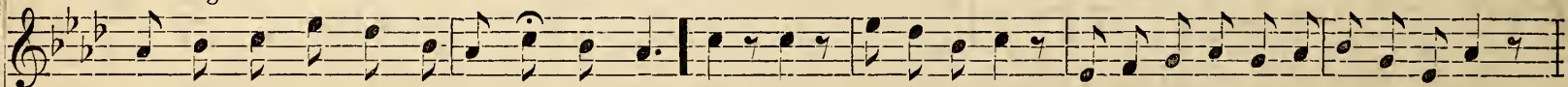


CHORUS.

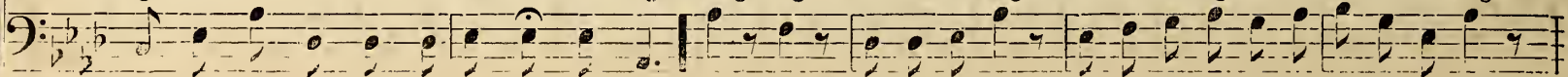
Wife at my side, and my babe on my knee. King, king, crown me the king, Home is the kingdom and love is the king!
 Brightness a-round us and warmth in the glow.



Lift-ing the shadows that o-ver us roll.



Light-heart ed I on the hearth-stone can sing. King, king, crown me the king, Home is the kingdom, and love is the king!



THE KINGDOM OF HOME. Concluded.

RIT.

Home is the kingdom and love is the king! King, king, crown me the king, Home is the kingdom and love is the king!

Home is the kingdom and love is the king! King, king, crown me the king, Home is the kingdom and love is the king!

Words by Mrs. NEWTON CROSLAND.

THE HAYMAKER'S SONG.

1. The long grass rip - ples in the breeze, Which light-ly stirs a - round, And a - zure sky and em' - rald green

2. The noon-sun darts its rays of fire; The morn's fresh breeze is dead, Or faint-ly ruf - fles leaf and flow'r

3. The bright days pass—and summer nights But seem to veil the sky, As friend might shade the brow of one

Four-Part Songs.

THE HAYMAKER'S SONG. Continued.

The landscape seems to bound: Up—up, the birds are car - ol - ling, And in - sects on the wing.

As if its strength were sped. Now, now the em' - rald green shall fade, And taw - ny hues ap - pear;

Who light - ly slumbered nigh, Come—come—nor waste a - noth - er hour, We'll load our hay to - day,

This system contains four staves of music in G major (one sharp). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

And blithe - ly sounds the mow - er's 'scythe, And blithe the e - choes ring, And blithe the ech - oes ring.

So let us has - ten to the field, Our com - rades there to cheer, Our com - rades there to cheer

The per - fume fills the pleas - ant air, And round us seems to play, And round us seems to play.

This system continues the musical score with four staves. It includes a 'RIT.' (Ritardando) marking above the first staff and below the third staff, indicating a change in tempo. The lyrics continue below the staves.

Four-Part Songs.

65

THE HAYMAKER'S SONG. Concluded.

Let us sing. La, la, la, la, la, la, la, la.

Let us sing to our work, a gay roun - de - lay.

Let us sing. La, la, la, la, la, la, la, la.

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics 'Let us sing. La, la, la, la, la, la, la, la.' The second staff is a vocal line with lyrics 'Let us sing to our work, a gay roun - de - lay.' The third staff is a vocal line with lyrics 'Let us sing. La, la, la, la, la, la, la, la.' The bottom staff is a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

For there's no work so mer - ry as mak - ing the hay, Tra, la, la, la, la, la, la, la, la.

For there's no work so mer - ry as mak - ing the hay, Tra, la, la, la, la, la, la, la, la.

This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics 'For there's no work so mer - ry as mak - ing the hay, Tra, la, la, la, la, la, la, la, la.' The second staff is a vocal line with lyrics 'For there's no work so mer - ry as mak - ing the hay, Tra, la, la, la, la, la, la, la, la.' The third staff is a vocal line with lyrics 'For there's no work so mer - ry as mak - ing the hay, Tra, la, la, la, la, la, la, la, la.' The bottom staff is a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Four-Part Songs.

PUBLIC SCHOOL SONG.

Words by MRS. G. H. GILDERSLEVE.

Dedicated to J. H. Loomis, Esq., Superintendent of Schools, Napoleon, Ohio.

Music by G. W. FOSTER.

VOICE.

1. A song, a song for our pub - lic schools,—Our
 2. The light of truth shall guide us on, When

VIVACE.
 PIANO.

peo - ple's proudest glo - ry : And while we sing, the na - tion's stars Grow brighter at the sto - ry ; And high - er float those
 glo - ry lies be - fore us ; With "Right makes Might" emblazoned on The ban - ner wav - ing o'er us ; A song—a loud ex -

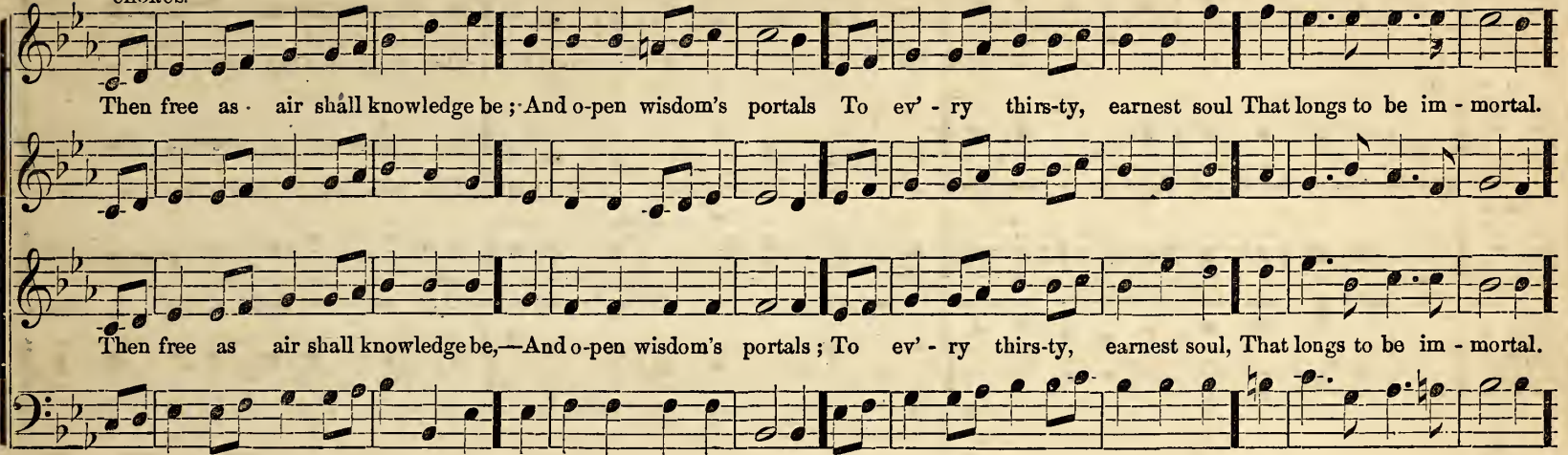
rest-less folds, And higher still we fol - low ; And scorn a name, whose on - ly sound Like ring-ing gold, is hol - low.
 ult-ant song, Shall ring from sea to prai - rie, And tell the world that *mind, not gold*, Will make our sta-tions va - ry.

Four-Part Songs.

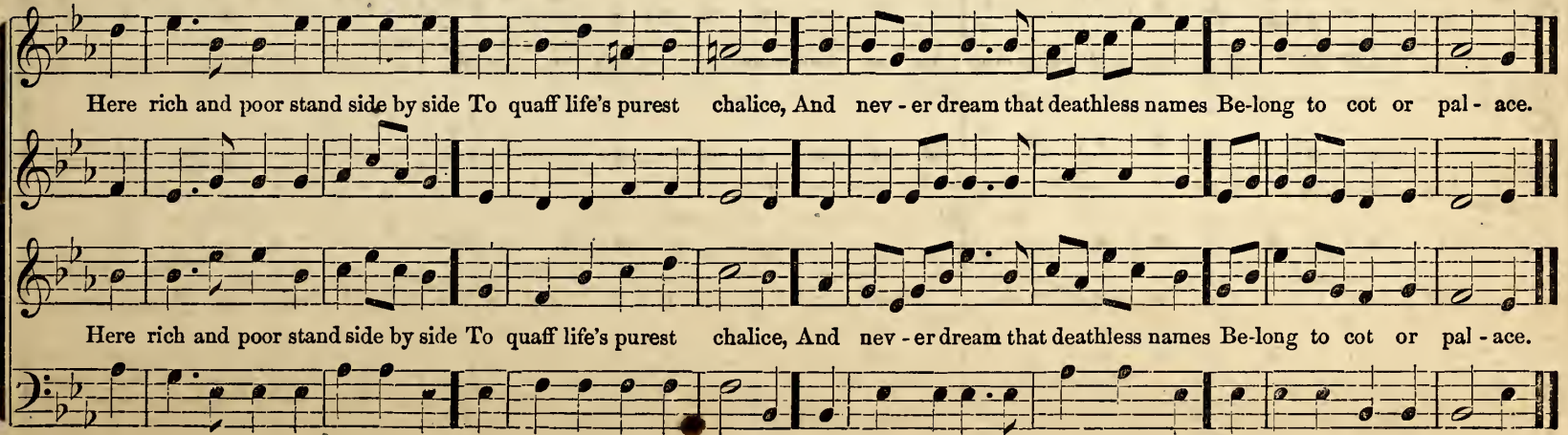
67

PUBLIC SCHOOL SONG. Concluded.

CHORUS.



Then free as air shall knowledge be ; And o-pen wisdom's portals To ev' - ry thirs-ty, earnest soul That longs to be im - mortal.



Here rich and poor stand side by side To quaff life's purest chalice, And nev - er dream that deathless names Be-long to cot or pal - ace.

Four-Part Songs.

HARVEST SONG.

Words by Mrs. NEWTON CROSLAND.

WALTER CECIL MACFARREN. *

1. Our wealth is not of dis - mal mines, Or from the new - ly vaunt-ed West; But Gold - en Grain which burnished shines

2. The sheaves are bound, and glean - - ers come, A mot - ly group of old and young; The trembling crones who creep from home,

3. But sinks at last the glow - - ing sun, From west to east the shad - ows come; Our joy - ful task at last is done,

The first system of the musical score for 'Harvest Song' consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a rest for the first two measures, then enters with a series of eighth and quarter notes. Dynamics include a forte (f) marking at the start of the second staff.

With beard - ed pride, and nod - ding crest: And as we count this wealth in store, We spread the news from shore to shore.

And children with a prattling tongue. Oh let us drop, and free - ly spare For Pov - er - ty the gleaners' share.

And loud the cry of "Harvest Home!" Our gra - na - ries to - day shall brim; Our Song become a grateful Hymn.

The second system of the musical score continues the four-part setting. It also features three staves (Soprano, Alto, Bass) in the same key and time. Dynamics include piano (p) markings at the beginning of the second and third staves. The music continues with various note values and rests, maintaining the harmonic structure established in the first system.

*This composition of Mr. Macfarren's is not only a fine specimen of the "English style" of harmony; but a good illustration of the correct treatment of certain organized chords, which is worthy the careful consideration of the student of harmony.—Eds.

Four-Part Songs.

HARVEST SONG. Concluded.

69

When wagons creak, and Gold - en Grain Rustles along the sha - dy lane. Heigh! Heigh! for the Harvest Home!

When wagons creak, and Golden Grain Rustles along o'er hill and plain, Heigh! for the Harvest Home! Heigh!

For wagons creak, and Golden Grain Rustles a - long the moon-lit lane. Heigh!..... Heigh!... .. Heigh!

Detailed description: This block contains the first system of a four-part musical score. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with the same key signature. The third staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are written below the staves, with some words aligned under specific notes. There are dynamic markings like 'f' (forte) and 'Heigh!' with long horizontal lines indicating sustained notes or breaths.

Heigh! Heigh! for the Harvest Home! Heigh! Heigh! for the Harvest Home! Heigh! Heigh! for the Harvest Home.

Heigh! Heigh! for the Harvest Home! Heigh! Heigh! for the Harvest Home! Heigh! Heigh! for the Harvest Home.

Heigh!..... Heigh! Heigh! for the Harvest Home! Heigh! Heigh! for the Harvest Home.

Detailed description: This block contains the second system of the four-part musical score. It consists of four staves, continuing the same key signature and notation style as the first system. The lyrics continue, with 'Heigh!' repeated multiple times, often followed by long horizontal lines to indicate sustained sounds. The bottom staff is a bass clef. The system concludes with a double bar line.

Four-Part Songs.

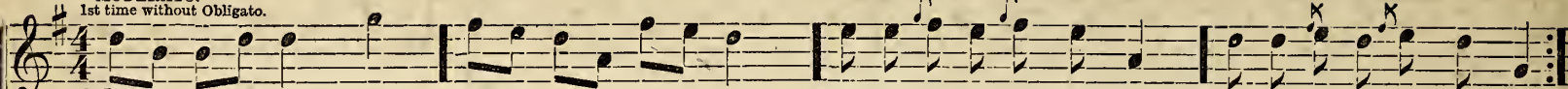
RETURN OF THE BIRDS.

Poetry by MRS. R. N. TURNER.

SOPRANO OBLIGATO, QUARTET, AND CHORUS.

MODERATO.

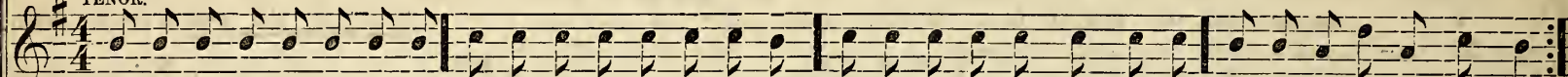
1st time without Obligato.



OBLIGATO.

1 & 2. Hap - py song - sters, Now we greet ye, With a welcome warm and true, With a welcome warm and true.
 3. Sweet - est song - sters, Sweet - est song - sters, Cheer us with your mel - o - dy, Cheer us with your mel - o - dy.

TENOR.



1. Home once more to leafy bowers, Fragrant fields, and blooming flowers, Springtime's soft and gentle showers, Gladly gai - ly have we come.
 2. Blossoms bright the boughs are bending, Songs and fragrance ever blending, As with notes of joy we're sending, Tuneful har - mo - nies a - bove.

SOP. & ALTO.



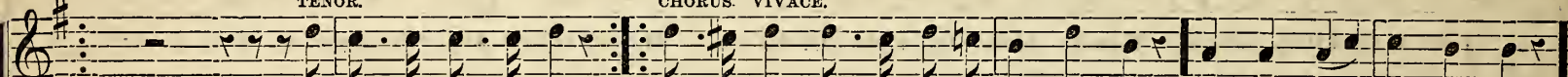
3. High from branch to branch we flitter! Merry with our tuneful twitter! Was there music ev - er sweeter Than our joy - ful car - ol - ing?

BASS.

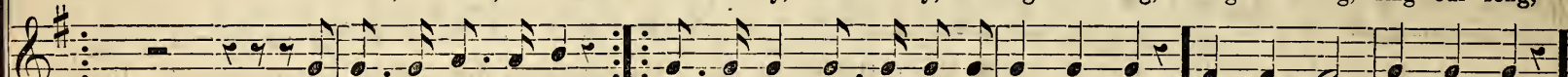


TENOR.

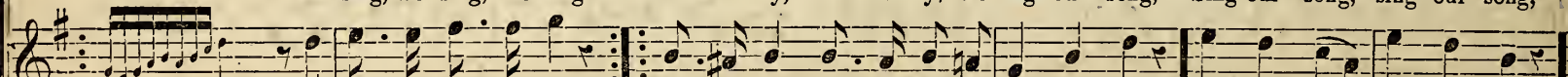
CHORUS. VIVACE.



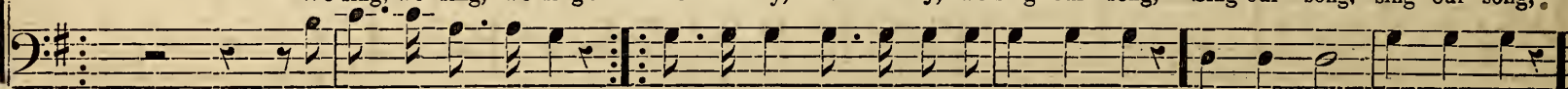
We come, we come, we come! Cheer - i - ly, cheer - i - ly, we sing our song, Sing our song, sing our song,



We sing, we sing, we sing! Mer - ri - ly, mer - ri - ly, we sing our song, Sing our song, sing our song,



We sing, we sing, we sing! Mer - ri - ly, mer - ri - ly, we sing our song, Sing our song, sing our song,



RETURN OF THE BIRDS. Concluded.

Repeat this Cho. then go to verse 2d. This Cho. after the 2d verse, and following preceding Cho. FINE.

Cheer-i - ly, cheer - i - ly, we sing our song. Sweet - ly the notes pro - long. O, gai - ly we raise songs of

Mer - ri - ly, mer - ri - ly, we sing our song, Sweet - ly the notes pro - long. FINE. O, gai - ly we raise songs of

Repeat this Cho. then go to 3d verse.

joy and of mel-o-dy, Tra, la, la, la, la, la, la, la, la. Loudly they ech-o from hill-top to hill-top, Tra, la, la, la, la, la, la, la.

joy and of mel-o-dy, Tra, la, la, la, la, la, la, la, la. Loudly they ech-o from hill-top to hill-top, Tra, la, la, la, la, la, la, la. *

* Play small notes second time only.

Four-Part Songs.

TRIP LIGHTLY.

E. A. HANCHET.

ARIOSO. Trip light-ly, trip light-ly, trip light-ly, trip light-ly,

Trip light-ly, trip light-ly, trip light-ly, trip light-ly.

1. Trip light - - ly, trip light - ly, trip light-ly o - ver trouble. Trip light - ly, trip light - - ly, trip lightly o - ver wrong;
Trip light - - ly, trip light - ly, we on ly make grief dou-ble, Trip light - ly, trip light - - ly, by dwelling 1st TIME.

2. Trip light - - ly, trip light - ly, trip light-ly o - ver sorrow; Trip light - ly, trip light - - ly, Tho' all the way be dark;
Trip light - - ly, trip light - ly, The sun may shine to-morrow, Trip light - ly, trip light - - ly, And gai - ly

3. Trip light - - ly, trip light - ly, trip light-ly o - ver sadness; Trip light - ly, trip light - - ly, Stand not to rail at doom;
Trip light - - ly, trip light - ly, We've pearls to string of gladness, Trip light - ly, trip light - - ly, On this side

Trip light-ly, trip light-ly, trip light-ly, trip light-ly. Trip lightly, trip light-ly, trip light-ly, trip lightly.

D.C.

on it long. Why clasp woe's hand so tightly, Why sigh o'er blossoms dead? Why cling to forms un - sight - ly? Why not seek joy in - stead?
2nd TIME. SOP. SOLO.

sing the lark. Fair hopes have not de-part-ed, Tho' roses may have fled; Then nev-er be down - heart - ed, But look for joy in - stead.
While stars are nightly shining, And heaven is o-ver - head, En - courage not re - pin - ing, But look for joy in - stead. D.C.

FINE.

of the tomb. INST.

Four-part Songs.

73

HYPOCHONDRICAL.

E. A. HANCHET.

ALAMODUS OPERATICUS.

1. I bear a-bout by day and night The most acute of mal - a - dies ; To picture it in black and white The object of this bal - lad is.

2. To render it the more intense, And nearly un - en - dur - a - ble, My Doctor says, in con - fi - dence, 'Tis to - tal - ly in - cur - a - ble.

Permit me, gen - tle hear - er, please, To breathe in your au - ric - u - lar ; I suf - fer from the fell disease Called nothing in par - tic - u - lar.

My mind has threatened, ere to - day, To lose its per - pen - dic - u - lar, And fall a mel - an - cho - ly prey, To nothing in par - tic - u - lar.

Four-Part Songs.

Poetry by REV. T. H. TABOR.

THE LOVE OF OTHER DAYS.

E. A. HANCHET.

1. The love of oth-er days was pure, 'Twas in - no cent and free, As night winds wand'ring o'er the earth, Or sunbeam o'er the sea;
Or cheerful sun - beams o'er the sea.*

2. And first the love of childhood's hours, When earth and skies were bright, When woods, and brooks, and singing birds, Were ever in our sight!
Were joy - ful ev - er in our sight,

3. And then our mother's faith-ful love, O, who can tell its powers? Pro - tecting us from ma - ny ills, And watching ma - ny hours;
And gent - ly watching ma - ny hours.

It filled our hearts with joy and peace With its enlivening rays; O 'twas the best of earth - ly gifts, The love of oth - er days.
The faith - ful love of oth - er days.

We loved to chase the butterflies, And on the flowers to gaze — These were the objects that called forth The love of oth - er days.
The faith - ful love of oth - er days.

It kissed a-way the falling tears, And taught our lips to pray; — O, well may mortals weep to think O'er love of oth - er days.
O'er ho - ly love of other days.

* Words in small type for Alto and Tenor

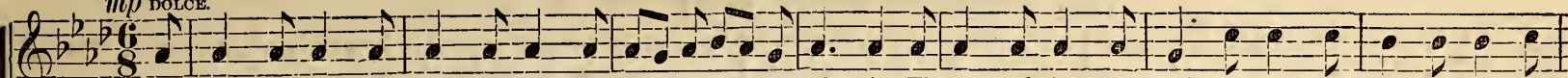
Four-Part Songs.

75

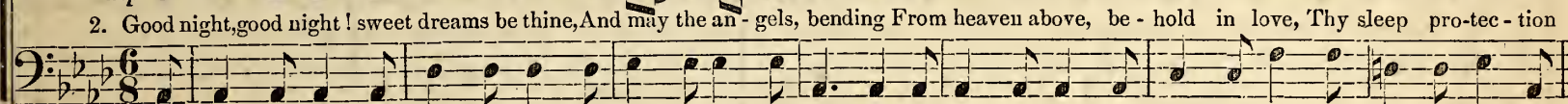
GOOD NIGHT.

J. H. TENNEY.

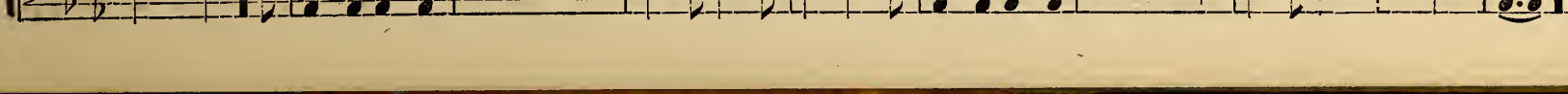
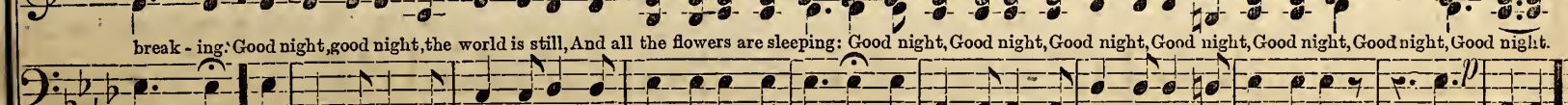
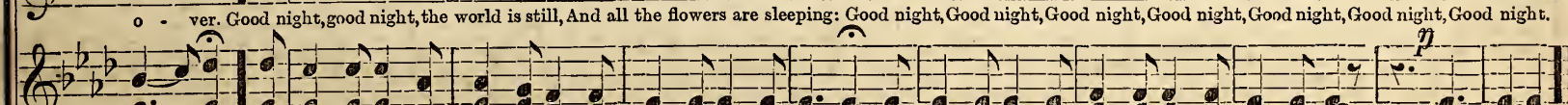
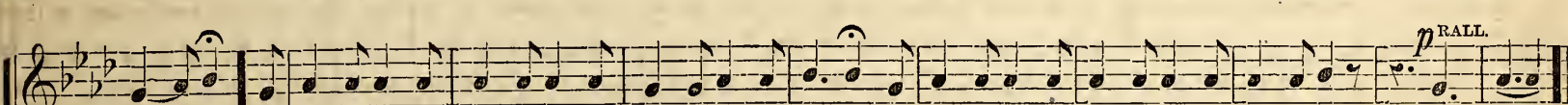
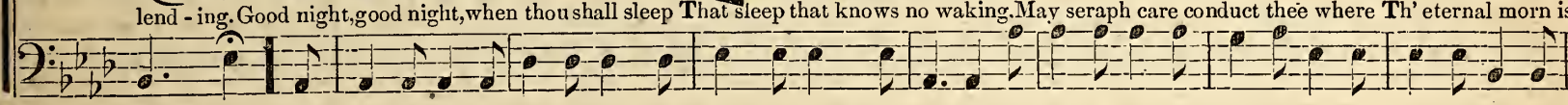
mp *DOLCE.*



mp



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THE MOMENTS WONT WAIT FOR US DARLING.

Poetry by MINNIE FIELD.
 ANDANTE. QUARTET.

MUSIC AFFECTIONATELY INSCRIBED TO THE AUTHOR'S WIFE.

1. The moments wont wait for us darling, They haste them untimely a-way ; Their footsteps are ech-o-less ev - er, As af - ter each oth-er they stray.

2. 'Tis true, there are bright sunny mornings, When dew-drops do brighten each flower, Whose suns are ne'er clouded with shadows, But glorious and beauteous each hour.

3. The moments are hastening, darling, To hide them a-way in the past ; They stretch out their arms t'ward the ages, Are lost and forgot-ten at last.

4. They're bearing us with them my darling, On unwearied wings far a - way, Their watchword forev-er is ONWARD, Nor tar-ry they e'er by the way.

CHORUS.

By and by when we cross the dark riv-er, To the land that we dream is so fair ; We can tarry forever my darling, The moments wont trouble us there.

Four-Part Songs.

OVER THE MOUNTAINS.

77

A WINTER SONG.

J. H. TENNEY.

1. O - ver the mountains the snow-wreaths are drifting, Hanging their garlands on lau - rel and pine, Robing the fields with an
2. In the red sun - set the snow-flakes are shining, Snow-drift on snow-drift, and curl up - on curl, Flashing back col - ors of

3. Soon shall a spring-time break o - ver the mountains, O - ver its beau - ty no cold winds shall blow, Frost shall not breathe there to

ex - quisite beau-ty, Bending the feath-er - y sprays of the vine, Fall - ing like down on the breast of the riv - er,
ex - quisite brightness, Diamonds and rose-leaves, and moth-er of pearl; Soft - ly ye snow-wreaths, drop o - ver the hill - side,

with - er the flow-ers, Nev - er a - gain shall they hide in the snow; Eye hath not looked on that spring in its beau - ty,

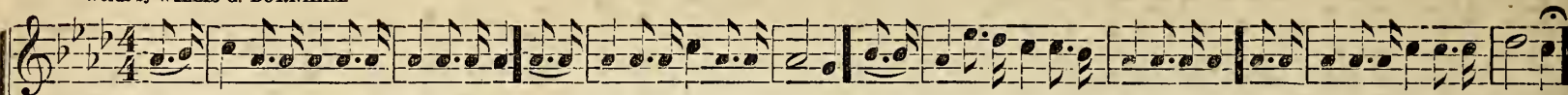
Crowning the maple trees o - ver the way, Drifting a - long on the winds to the southward. Hiding the yes - sels far out on the bay.
Where, in still slumbers the wea - ry ones rest, Where by the pine tree my moth-er lies sleeping, Ten - der-ly lay your white folds on her breast.

Songs of the ser-aphs shall welcome its birth; Come in the beau-ty and glow of the morning! Spring-time e - ter-nal! dawn o-ver the earth.

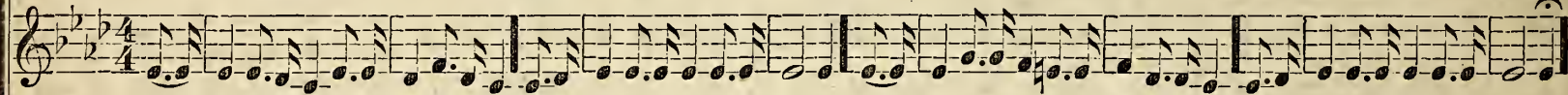
Four-Part Songs.

THE BRIGHT SIDE.

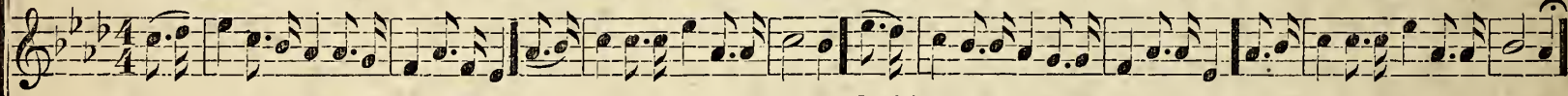
Words by WILLIS G. BURNHAM.



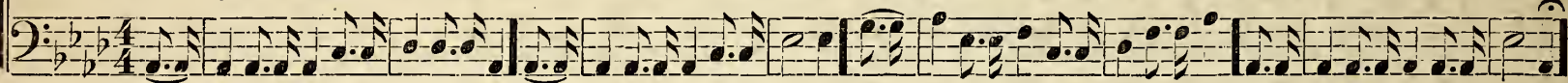
1. There's sunshine and joy upon earth, my good friend, Tho' it seems full of darkness and sorrow, And the storm clouds which shadow the light of today, May not shadow the light of the morrow.



2. Then when he shall leave you and go on his way, He may feel his heart warm'd by your brightness, And strengthen'd to bear well his crosses and pains With a soul ris-ing up in its light-ness.



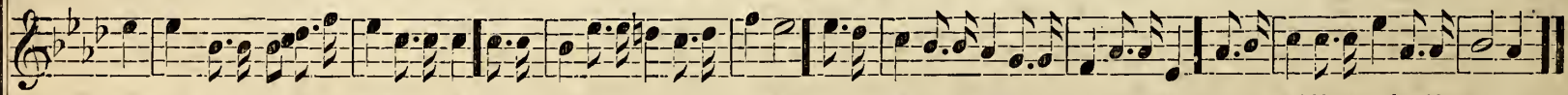
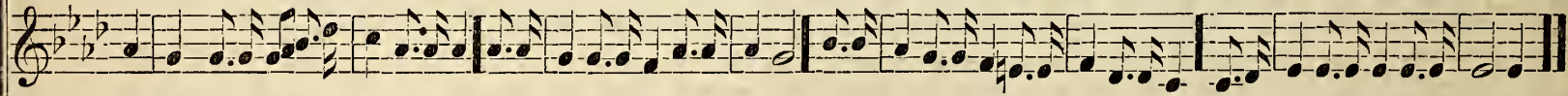
3. Oh, life would be happier to all, if we knew The fol-ly and sin of com-plain-ing; For tho' sometimes its comforts seem all to have fled, Yet great blessings are always remaining.



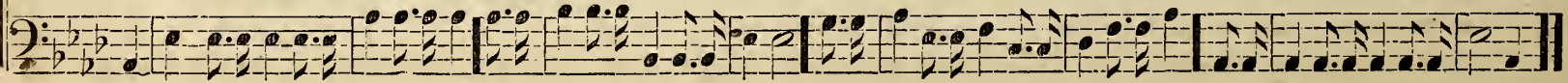
CHORUS.



Oh, look on the bright side and not on the dark, Make the best of the troubles you're meeting, And with heart that is hopeful, grasp warmly the hand, Which your neighbor extends, with a greet-ing.



Oh look on the bright side and not on the dark, Make the best of the troubles you're meeting, And with heart that is hopeful, grasp warmly the hand, Which your neighbor extends, with a greeting.



Four-Part Songs.

79

"DOWN BY THE BROOKLET'S SIDE."

(THE BLUE VIOLET'S SONG.)

J. H. TENNEY.

LIGHT AND GRACEFUL.

1. Down by the brooklet's side, Where the soft wa-ters glide, Gent-ly and sweet-ly a-way to the sea, Lift-ing my ti - ny bell
 2. There, where the wild bird's song Chants, thro' the sum-mer long, Strains of af-fec-tion, unchanging and true, Form'd by a fai - ry's wand,
 3. Not where the dia - mond gleams, Not where the wine - cup streams, Jars not the rev - el, the bow'rs that I wreath; Sought for no fes - tal hall.
 4. But o'er the dew - y lawn, Call'd by the break-ing dawn, Up from their sleep in some vine-gird - ed cot, Maid - ens of fai - ry mein,
 5. I in my low - ly bow'r, En - vy no gay - er flow'r; Fann'd by the bright wing of hum-bird and bee, While by the streamlet's side,
 6. Still let the night - in-gale Fond-ly no the rose as - sail, Pouring its moonsick strains, wasting its sighs, But on the Vio - let's breast,

Up from the leaf - y dell, There is my birthplace, the dwell-ing for me, There is my birthplace, the dwell-ing for me.
 Claiming no care, I stand, Wooing the sunbeams, quaff-ing the dew, Woo - ing the sun-beams, quaffing the dew.
 Priz'd by no pride at all, Care heaps no sighs on the pure air I breathe, Care heaps no sighs on the pure air I breathe.
 Gath - er the cow-slips green, Breathing the songs that their heav'n-dreams have taught, Breathing the songs that their heav'n-dreams have taught.
 Glad as the laugh-ing tide, Vel - vet cheek'd children are seek - ing for me, Vel - vet cheek'd children are seeking for me.
 Still shall the an - gels rest, Long as we garner the tints of the skies, Long as we garner the tints of the skies.

Four-Part Songs.

OVER THE BRIDGE.

E. A. HANCHET.

LEGATO.

1. Over the bridge across the river, The footsteps come and go ; Their ceaseless tread goes on forever, While the waters ebb and flow,
While ceaseless wa - ters ebb and flow.

2. There's another bridge o'er a crystal stream, With arches white as snow, Which sparkle with a sil - ver gleam, While the waters ebb and flow,

3. Over the bridge a-cross the river, The footsteps come and go ; Their ceaseless tread goes on forever, While the waters ebb and flow,

Over the bridge with weary tread And trembling limbs and low Pass gray-haired age with low bowed head, While the waters ebb and flow.
While ceaseless wa - ters ebb and flow.

Over it wends a bu-sy throng ; Some come as oth-ers go, Their voi - ces swell in gladsome song, While the waters ebb and flow.

Over that beauti-ful bridge of light We all must sometime go To join that band of an-gels bright, While the waters ebb and flow.

* Words in small type for Alto and Tenor.

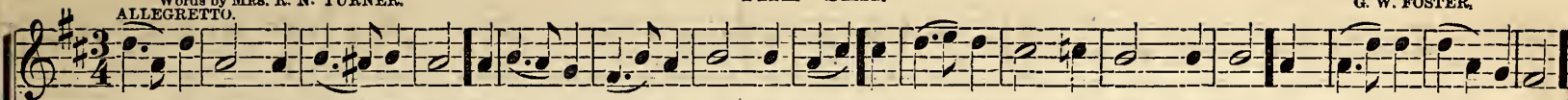
Four-Part Songs.

81

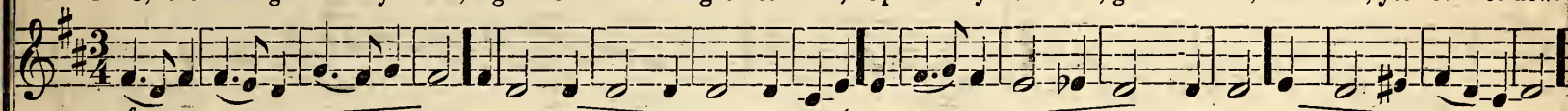
Words by Mrs. R. N. TURNER.
ALLEGRETTO.

THE SEA.

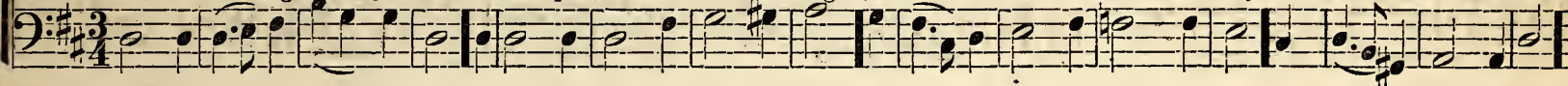
G. W. FOSTER.



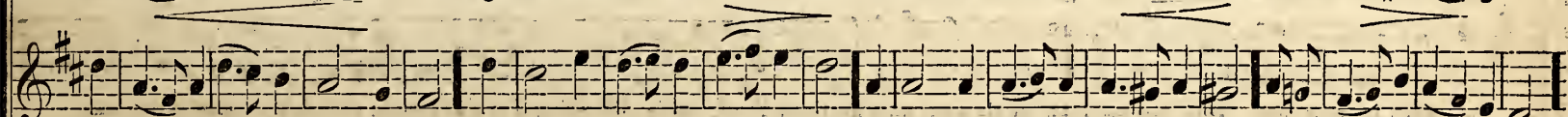
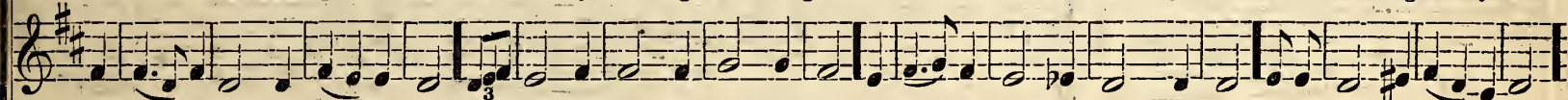
1. O, the rushing foam - y waves, Again our hearts delight to view, Up - on thy - bo - som, grand old sea, So old, yet ev - er new.



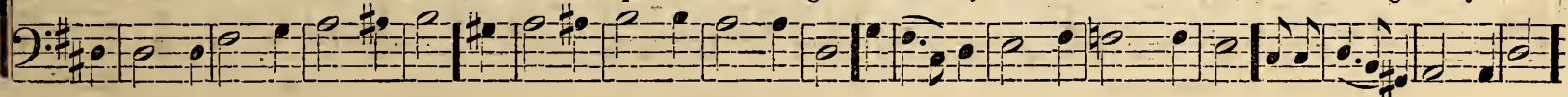
5. O, thou rushing foam - y waves, That leap and dance with careless glee, Unfold to us the wonders deep, That dwell within the sea.



2. We sail once more with gladsome heart, And loudly swelling notes of glee, And find sweet music ev' - ry hour, In the rushing foam-y sea.



6. What se - cret dead lie hid - den there, And trust in qui - et unknown graves, What mysteries canst thou reveal, O thou rushing foam-y waves.



Four-Part Songs.

THE SEA. Concluded.

ALLEGRO MODERATO.

3. How bright and sparkling far and near Thy huge old billows seem, As rear-ing high their loft-y heads. In maj-es-ty supreme.

mf *ff*

7. The sea-birds find their stormy home, Up-on thy troubled breast, And have no thought, no fear of ill. Above thy foamy crest.

4. They throw up-on the o-cean breeze Such shower of glittering spray, And then in-to the space a-far, They grandly roll a-way.

mf *ff* *RIT.* *TEMPO.*

8. So gai-ly now we sing our song, Of prais-es un-to thee, While freely bounding o'er the waves; O mighty trackless sea.

Four-Part Songs.

83

OUR GALLANT SHIP.

Words by OLIVER OPTIC.

TENOR. *Allegro ma non presto.*

SOPRANO and ALTO.

BASS.

PIANO-FORTE.

Roll on, O Sea, so broad and free, Thy billows toss our ship in vain; The fresh winds swell our white sails well, And

Rall. Now high we rise, as on she flies, Then deeply plunge beneath the wave; But still our ship will boldly brave The

drive us mad - ly o'er the main. *tempo. ff* Now high we rise, as on she flies, Then deeply plunge beneath the wave; But still our ship will boldly brave The

Call voce.

tempo.

ff

OUR GALLANT SHIP. Continued.

RIT. **ALLEGRO VIVACE.**

storm - y skies. Still on - ward we go, Though gales fiercely blow, And storms break so wild o'er the o - - cean. Then

storm - y skies. Still on - ward we go, Though gales fiercely blow, And storms break so wild o'er the o - - - cean. Then

RIT.

swell wild the song, Our ship swift and strong De - fies the dark tem - pest's com - mo - - tion.

swell wild the song, Our ship swift and strong De - fies the dark tem - pest's com - mo - - tion. Now

sf *f*

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It begins with a 'RIT.' (Ritardando) marking and a '2/4' time signature. The tempo then changes to 'ALLEGRO VIVACE'. The lyrics are printed below the vocal staves. The piano accompaniment is shown on grand staves (treble and bass clef). The score includes various musical notations such as slurs, ties, and dynamic markings like 'sf' (sforzando) and 'f' (forte). The piece concludes with a 'RIT.' marking.

Four-Part Songs.
OUR GALLANT SHIP. Continued.

85

Now fierc - er the breeze, Our craft with the storms fights mad - ly,
fierc - er the breeze, More sav - age the seas, She

Our craft with the storms, with the storms fights mad - ly,

8vs.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The eleventh staff is a piano accompaniment line. The twelfth staff is a piano accompaniment line. The thirteenth staff is a piano accompaniment line. The fourteenth staff is a piano accompaniment line. The fifteenth staff is a piano accompaniment line. The sixteenth staff is a piano accompaniment line. The seventeenth staff is a piano accompaniment line. The eighteenth staff is a piano accompaniment line. The nineteenth staff is a piano accompaniment line. The twentieth staff is a piano accompaniment line.

She creaks and she groans, She con - quers the tem - pest's, tem - pest's might, Hur -
creaks and she groans, She strains and she moans.

But proud - ly she con - quers the tem - pest's, tem - pest's might. Hur -

8vs

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The eleventh staff is a piano accompaniment line. The twelfth staff is a piano accompaniment line. The thirteenth staff is a piano accompaniment line. The fourteenth staff is a piano accompaniment line. The fifteenth staff is a piano accompaniment line. The sixteenth staff is a piano accompaniment line. The seventeenth staff is a piano accompaniment line. The eighteenth staff is a piano accompaniment line. The nineteenth staff is a piano accompaniment line. The twentieth staff is a piano accompaniment line.

Four-Part Songs.

OUR GALLANT SHIP. Concluded.

rah! our gal - lant ship hath borne Her storm-tossed crew to land! No bet - ter craft hath col - ors

rah! our gal - lant ship hath - borne Her storm-tossed crew to land! No bet - ter craft hath col - ors

worn, No ship e'er bet - ter manned: Three cheers for ship, and three for crew, Hurrah! Hurrah! Hurrah!

worn, No ship e'er bet - ter manned: Three cheers for ship, and three for crew, Hurrah! Hurrah! Hurrah!

ACCEL.

ACCEL. *ff*

Four-Part Songs.

87

FAIRY SONG.

Composed by AGNES ZIMMERMANN.
London, England.

ALLEGRETTO SCHERZANDO.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below each staff. The music is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'ALLEGRETTO SCHERZANDO'. The lyrics are: 'Come fol-low, fol-low me, follow me, Ye fai-ry elves that be, Come fol-low Mab your'. The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are: 'Come fol-low, fol-low me, Ye fai-ry elves that be, Come fol-low Mab your'. The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are: 'Come fol-low, fol-low me, Ye fai-ry elves that be, Come fol-low Mab your'.

Come fol-low, fol-low me, follow me, Ye fai-ry elves that be, Come fol-low Mab your

Come fol-low, fol-low me, Ye fai-ry elves that be, Light tripping o'er the green, follow Mab your

Come fol-low, fol-low me, Ye fai-ry elves that be, Light tripping o'er the green, Come fol-low Mab your

Come fol-low, fol-low me, Ye fai-ry elves that be, follow me. Come fol-low Mab your

The second system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below each staff. The music is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'ALLEGRETTO SCHERZANDO'. The lyrics are: 'queen, Hand in hand,..... we'll dance a-round,..... Hand in hand we'll dance a-round, For this place is fai-ry ground, queen, we'll dance, we'll dance, Hand in hand we'll dance a-round, For this place is fai-ry ground, queen, we'll dance a-round, we'll dance a-round, Hand in hand we'll dance a-round, For this place is fai-ry ground, is fairy queen, we'll dance a-round, we'll dance a-round, For this place is fai-ry ground, is fairy'. The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are: 'queen, Hand in hand,..... we'll dance a-round,..... Hand in hand we'll dance a-round, For this place is fai-ry ground, queen, we'll dance, we'll dance, Hand in hand we'll dance a-round, For this place is fai-ry ground, queen, we'll dance a-round, we'll dance a-round, Hand in hand we'll dance a-round, For this place is fai-ry ground, is fairy queen, we'll dance a-round, we'll dance a-round, For this place is fai-ry ground, is fairy'.

queen, Hand in hand,..... we'll dance a-round,..... Hand in hand we'll dance a-round, For this place is fai-ry ground,

queen, we'll dance, we'll dance, Hand in hand we'll dance a-round, For this place is fai-ry ground,

queen, we'll dance a-round, we'll dance a-round, Hand in hand we'll dance a-round, For this place is fai-ry ground, is fairy

queen, we'll dance a-round, we'll dance a-round, For this place is fai-ry ground,

Four-Part Songs.

FAIRY SONG. Continued.

POCO MENO MOSSO.

is fai-ry ground, is fai-ry ground. When mortals are at rest and snoring in their nest,

is fai-ry ground, is fai-ry ground. Un -

ground. is fai-ry ground. Un -

is fai-ry ground, is fai-ry ground, When mortals are at rest and snoring in their nest,

Detailed description: This system contains four staves of music. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a half rest, followed by eighth notes, and then a half note. The lyrics 'is fai-ry ground, is fai-ry ground. When mortals are at rest and snoring in their nest,' are written below. The second staff is also in treble clef with one sharp, following the first staff's melody. The lyrics 'is fai-ry ground, is fai-ry ground. Un -' are written below. The third staff is in treble clef with one sharp, starting with a half note and then eighth notes. The lyrics 'ground. is fai-ry ground. Un -' are written below. The fourth staff is in bass clef with one sharp, following the third staff's melody. The lyrics 'is fai-ry ground, is fai-ry ground, When mortals are at rest and snoring in their nest,' are written below. A dynamic marking 'p' (piano) appears above the first staff at the beginning and above the third staff at the start of the second phrase.

Un-heard and unespied, Thro' the

- heard and un - espied thro' the key-holes we do glide, Un-heard and un - espied, Thro' the key-holes we do glide, Un-heard and unespied, Thro' the

- heard and un - espied thro' the key-holes we do glide, Un-heard and un - espied, Thro' the key-holes we do glide, Un-heard and unespied, Thro' the

Un - heard and un - es -

Detailed description: This system contains four staves of music. The first staff is in treble clef with a key signature of two flats (Bb, Eb). It begins with a half note, followed by a half rest, and then a half note. The lyrics 'Un-heard and unespied, Thro' the' are written below. The second staff is in treble clef with two flats, following the first staff's melody. The lyrics '- heard and un - espied thro' the key-holes we do glide, Un-heard and un - espied, Thro' the key-holes we do glide, Un-heard and unespied, Thro' the' are written below. The third staff is in treble clef with two flats, following the second staff's melody. The lyrics '- heard and un - espied thro' the key-holes we do glide, Un-heard and un - espied, Thro' the key-holes we do glide, Un-heard and unespied, Thro' the' are written below. The fourth staff is in bass clef with two flats, following the third staff's melody. The lyrics 'Un - heard and un - es -' are written below. A dynamic marking 'p' (piano) appears above the first staff at the beginning and above the third staff at the start of the second phrase.

Four-Part Songs.

FAIRY SONG. Continued.

89

key-holes we do glide, Over tables, stools, and shelves, we trip it with our fai-ry Elves, Over ta-bles, stools and shelves, We

key-holes we do glide, Over tables, stools, and shelves, we trip it with our fai-ry Elves, Over ta-bles, stools and shelves, We

key-holes we do glide, Over tables, stools, and shelves, we trip it with our fai-ry Elves, Over ta-bles, stools and shelves, We

- - pied we glide, Over tables, stools, and shelves we trip it, trip it with our fai-ry Elves, Over ta-bles, stools and shelves, We trip it,

trip it with our fairy elves, When mortals are at rest, and snor-ing in their nest, O'er tops of dew-y grass, dew-y grass, so nimble do we

trip it with our fairy elves, and snor-ing in their nest, O'er tops of dew-y grass, so nimble do we

trip it with our fairy elves, and snor-ing in their nest, O'er tops of dew-y grass, so nimble do we

trip it with our fairy elves, When mortals are at rest, and snor-ing in their nest, O'er tops of dew-y grass, so nimble do we

Four-Part Songs.

FAIRY SONG. Concluded.

pass. ne'er bends where we do walk, Yet in the morn - - - ing may be seen,..... Yet in the

pass. The tender stalk ne'er bends where we do walk, be seen, be seen, Yet in the

pass. The young and tender stalk... ne'er bends where we do walk, Yet may be seen, yet may be seen, Yet in the

pass, do we pass, ne'er bends where we do walk, Yet may be seen, yet may be seen,

*musical notation details: Treble and Bass staves with four parts. Dynamics include *p*, *f*, *CRES.*, and *f*. The key signature is one sharp (F#).*

morning may be seen Where we the night before have been, the night have been, Where we the night,.... Where we the night before have been.

morning may be seen Where we the night before have been, the night have been, the night have been, Where we the night before have been.

morning may be seen Where we the night before have been, Where we the night,.... the night have been, Where we the night before have been.

Where we the night before have been, the night have been, the night have been, Where we the night before have been.

*musical notation details: Treble and Bass staves with four parts. Dynamics include *p*, *f*, and *RIT.*. The key signature is one sharp (F#).*

A An Italian preposition, meaning *to, in, with, according to, &c.*; as *a tempo*, in time, *a 4 voce*, for four voices.

ACCELERANDO. Hastening the time, moving faster and faster.

ACCIDENTAL, is a term applied to sharps, flats, and naturals, when they occur not as the signatura (see *Signature*) of a piece of music, but only before some particular note or notes.

ACCOMPANIMENT (Italian, *Acompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

ACCOMPANIMENT AD LIBITUM, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato*; an accompaniment that cannot be omitted.

ADAGIO. Slowly; used to denote a movement faster than *largo*, but slower than *lento*; *Adagio* movements should generally be performed in a gentle, calm manner.

ADAGISSIMO. The superlative of *Adagio*, very slow, soft, and subdued.

ADAGIO ASSAI. Nearly synonyms with the above.

AD LIBITUM, or AD LIB. At pleasure, according to one's choice, used with reference to the time of a movement.

AFFETUOSO. With deep feeling and emotion.

AGITATO. Indicates a hurried, disturbed manner of performance.

AL, ALL, ALLA, ALE, ALLO; Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la, &c.* They mean literally *to the, or according to, as Alla Turca*, in the Turkish style, *Alla Cappella*, in the church style.

ALLEGRO. Quickly; it also generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *Allegroissimo*, indicates that those characteristics should be heightened, while diminutive, *Allegretto*, denotes a less rapid and joyous movement. The word *Allegro* is very often combined with other words, as *Allegro Con Brio*, and *Allegro Con Fuoco*, with vehemence and spirit; *Allegro Vivace*, very fast, and with great animation; *Allegro di Molto*, exceedingly quick; *Allegro ma grazioso*, fast, but in a graceful, gliding man-

ner; *Allegro ma non troppo*, and *Allegro ma non presto*, quite fast, but not hurried.

ALL' OTTAVA. On the octave. When written over notes it means that they should be played or sung an octave higher than written, and when under notes, that they should be performed an octave lower.

ALL' SEGNO. To the sign; this directs the performer to return to the sign (§: or §,) and repeat from that.

AMBROSIAN CHANT. A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340—398.

ANDANTE. This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro*, or as slow as *Adagio*, but one midway between them. It is very often combined with other words, as *Andante Affetuoso*, (see *Affetuoso*.) *Andante Divoto*, with great religious feeling, with penitential and reverential emotion; *Andante Cantabile*, is a smoothly, flowing, melodious manner.

ANDANTINO, the diminutive of *Andante*. It is yet a disputed point whether the word denotes a quicker or slower movement than *Andante*, and it is used by composers in both senses; in this book, it indicates always a quicker movement than *Andante*, but with the same style of delivery.

ANIMATO, or CON ANIMA, indicates a bold, vigorous manner of performance.

ANTHEM. A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together; this term is derived from the Greek word *Anthemna*, which meant a kind of common dance, to which they at the same time sung.

ANTIPHONAL Music performed responsively, one part being sung by a solo or semichorus, and answered in the same manner.

A PIACERE. See *ad libitum*.

APPASSIONATO, or CON PASSIONE. In a

highly impassioned manner, indicative of much more fervid emotion than *Affetuoso*.

APPOGGIATURA. Commonly applied to an ornamental *ferre-note* which forms no part of the harmony, and is usually written in a small form, thus:

ARDITO. With spirit and energy.

ARIOSEO. In a light, airy, gay manner.

ASSAI. An Italian adverb, meaning *very* in a high degree. It occurs connected with and qualifying very many musical terms, as

piano assai, very soft; *presto assai*, very quick.

ADAGIO ASSAI. Very slow and subdued.

A TEMPO. In time, used when the regular beat has been interrupted by an *ad lib*; or *ritard*, (see *ritard*), to indicate that the regular movement should be resumed.

A TEMPO GIUSTO. In very strict and steady time.

A TEMPO ORDINARIO. Synonymous with *Moderato*, which see.

A DUE, for two voices; **A TRE**, for three voices; **A QUATTRO**, for four voices, &c.

ATTACCA. A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

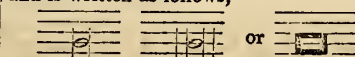
BALLAD. A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

BARITONO or BARYTONE. That kind of voice which lays midway between Bass and Tenor.

BASSO, or BASS. The name of the lowest part in harmony.

BENE PLACITO. Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

BREVE. Means a note, formerly used, but now almost obsolete. It literally means *short*, and was used in contradistinction to another note called *Longa*. The *Breve* is twice as long as the note now called a whole note, and is written as follows,



ALLA BREVE measure is that measure whose parts consist of *breves*; it is now wholly

disused. The expression **ALLA BREVE** is also sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Cappella*.

BRIO. Spirit, vivacity, animation.

BUFFO. An Italian adjective, meaning Comic, sportive, facetious, &c.

CADENZA, or CADENCE. Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill*, particularly by the French; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

CALANDO. Gradually becoming softer and slower.

CANTABILE. Designates a moderate movement, and a simple, unaffected style of performance.

CANTATA. A kind of composition invented by Barbara Strozzi, a Venetian lady in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

CANTATRICE. A female vocalist.

CANTO. Literally a *song* used as synonymous with *melody*.

CANTO FIRMO. A kind of composition where all the notes are of the same length, and the melody very simple.

CAPELLA. The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments: but now has reference to the movement, and indicates a considerable degree of rapidity.

CAPRICCIO. A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

CAPRICE. Same as above. A **CAPRICE.** Synonymous with *ad lib*, which see.

CAVATINA. A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.

CHANT. A very simple harmonized melody, to which are sung portions of the *Scriptures*

though not in measure. There are several kinds of chants; as the *Plain Chant*, a simple unharmonized melody; the Ambrosian chant, the Gregorian chant, &c.

CRE. An Italian word, sometimes used to signify that, as *piu che lento*, more than slow, that is, slower than *lento*, &c.

CHOIR. This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

CHORAL. A word derived from the Greek *Choros*, meaning originally a dance, afterwards a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a choral hymn; as a substantive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawing the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *verse* music.

CHORD. A term applied to any simultaneous combination of tones whatever.

CHORUS. From the Greek *Choros*. (see choral) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartet. *Semichorus* means a small chorus.

CHROMATIC. Is the name of an interval represented on one and the same degree of the staff by the means of either a flat, sharp or natural.

CODA. Literally a tail. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

COL, COLL, COLLA. The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

COME. As; *come prima*, as at first; *come sopra*, as above.

COMODO, or COMMODO. Used to indicate that a piece of music should be performed in a convenient grade of time.


CON, CO, COLLO. (See *Col, Coll, &c.*) Means *with, with the*, used in a great variety of connections, as *con fuoco*, with vehemence; *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

CONCENTO. Union of voices and instruments.

CONDUCTOR. A term applied to one who has the general superintendence of a performance.

CORO. The Italian word for chorus.

COUNTERPOINT. A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

CRESCENDO. Abbreviated *CRES, CR.* A gradual increasing strength of sound. The sign for *crescendo* is 

DA, DA', DAL, DALLA, DALLE, DALLO. Da is an Italian preposition meaning *from, or of*; combined with the definite article as above, it means *from the, or of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

DA CAPO; *From the beginning.* A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked *FINE, end*. This phrase is frequently abbreviated thus, *D. C.*

DECANI, a term used to distinguish the vocal priests of a Cathedral from the lay choristers, who are called *Cantoris*.

DECLAMANDO. In a speaking, rather than merely singing style.

DECRESCENDO. Synonymous with *Diminuendo*, which see.

DELICATO, DELICATAMENTE, CON DELICATEZZA; these all indicate a tasteful and delicate mode of performance.

DESCANT, or DISCANT. A musical composition in parts.

DIMINUENDO, implies a gradual diminution in the strength of the tones. See *Elements*.

DI MOLTO. An Italian phrase, meaning *very, much*; as *affettuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

DIRGE. A musical composition for funeral occasions.

DISCORD, DISSONANCE; a combination of tones, which being heard disconnectedly, sound disagreeably.

DIVOTO. *Devoutly*, expressive of religious emotion.

DOLCE. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente* and *dolcezza*.

DOLENTE, DOLOROSO, CON DUOLO, CON DOLORE; with an expression of pain and distress.

D. S., the abbreviation of *dal segno*, which see.

DUETTO, or DUETT. A piece of music for two voices, whether with or without accompaniment.

DYNAMICS. From the Greek *Dunamis*. This word is used to a limited extent as applied to force; but from its derivation more properly means the Theory of Power, the moving principle.—The use of the term as applied to force, had its origin either in the want of knowledge of the real meaning of the word, or of a clear sense of the idea to be conveyed.

E, before a vowel ED. An Italian conjunction meaning *and*.

ELEGANTE, ELEGANTAMENTE, CON ELEGANZA. *With grace.*

ELEGY, (Italian ELEGIA.) A vocal composition of a plaintive or mournful character.

ENCORE. A French adverb, meaning *again*. This has been for a long time used at musical performance, in calling for a repetition of a peculiarly striking or pleasing performance.

ENERGICO. *With vigor; with energy.*

ESPRESSIVO, or CON ESPRESSIONE— *With expression*; paying great attention to the dynamic and other signs which may occur.

EXPRESSION; such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian adjectives are collectively termed *marks of expression*.

FANTASIA. Synonymous, or nearly so with *Capriccio*, which see.

FEROCÉ. This word denotes a *wild, fierce*, mode of performance.

FIERAMENTE; *Boldly, full of vigor and energy.*

FINALE; The close of a piece; as the *finale* of a symphony, or of an oratorio.

FINE; *The end.* A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

FLEBILE. *Mournfully*, synonymous with *Lagrimoso*.

FORTE. *Loud*; **FORTISSIMO**, superlative, *very loud*, abbreviated *f*, and *ff*.

FORZA. *Force, power.* *Con tutta la forza*, as loud as possible.

FORZANDO or RINFORZANDO, FORZATO or RINFORZATO. A very sudden increase of force, abbreviated *fz*, *rfz*, or *>*.

FUGUE, Italian FUGOA. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

FURIOSO, CON FUOCO, FURIBONDO, with great energy and fury.

GIOCHIVOLE; GIOCHEVOLMENTE, GIOCO- SAMENTE, GIOCOLOAMENTE, GIOCOSO GIU- CANTE, GIUCHEVOLE; all mean *lightly, sportively, gaily*.

GIUSTO; *Just, exact.* A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

GLIE. A species of composition in three or more parts, almost exclusively confined to England.

GLISSANDO. A *gliding* from one note to the next.

GLORIFICATION. Vocal adoration and praise of the Supreme Being.

GRANDIOSO. In an elevated style.

GRAVE. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

GRAZIOSO, CON GRAZIA. *Gracefully, with elegance.*

H. The letter used by the Germans to denote our B natural; with them B is always understood to be B \flat .

HARMONY. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

HYMN. This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

IMPETUOSO, CON IMPETO; *boisterously, noisily.*

INNOCENTE, INNOCENTAMENTE; this word indicates a simple, artless style of performance.

INTERLUDE. Any short intermediate instrumental performance.

INTERVAL. Is the name of a difference of pitch existing between two tones.

LAGRIMOSO, LAGRIMANDO; indicates a sad, melancholy style.

LAMENTABILE, LAMENTOSO; nearly synonymous with the above.

LAMENTAVOLE; *plaintive, complaining.*

LANGUENDO, LANGUENTE, LINGUENTE; *linguishing, pining.*

LARGO. This word designates the slowest grade of time; the diminutive, *larghetto*, indicates a movement between *adagio* and *largo*.

LEGATO; Very closely connected, joined together; superlative *legatissimo*.

LEGGIERO, LEGGERAMENTE; lightly, with elasticity.

LISTLESS, or LO STESSO. The same, as *l'istesso tempo*, the same movement.

LUGUBRE. This word denotes a slow movement, combined with a mournful, gloomy, sad, expression.

LUSINGANDO, LUSINGHIERO; in a flattering, insinuating manner.

LYRIC. A term applied to poetry intended especially to be sung.

MA. An Italian word meaning *but*, as *Allegro ma non troppo*, quick, but not too quick.

MAESTOSO. With dignity, with gravity; synonymous with this is the phrase *Con Maestà*.

MANCANDO. This word denotes a very gradual diminution to the extreme degree of softness; nearly synonymous with this are the words *calando*, *morendo*, *perdendosi*, and *smorzando*.

MARCATO. In a distinct, prominent manner.

MASS. (Latin *missa*, Italian *messa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

MELODY. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c. &c.

MENO. An Italian adverb, meaning *less*; it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

MEZZO. Feminine *mezza*, *moderately*: thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated *mf*; *mp*.

MEZZA DI VOCE. A phrase, literally signifying the middle of the voice, used to express a medium degree of force.

MODERATO. Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato*; moderately fast.

MODULATION. A change of key in a piece of music.

MOLTO. *Very much*; synonymous with *assai*, as *molto vivace*, very lively.

MOSSO. An Italian word, meaning *motion*. It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

MOTETT. A sacred composition in parts; the words generally taken from the Scriptures.

MOTO. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

MOVEMENT. *Musical progression in general.*

NEL, NELL', NELLA, NELLO. Compounds of the Italian definite article and the preposition *in*, meaning *in the*; as *Nello stesso tempo*, in the same time.

NON. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

O, OD, OSIA. Italian conjunction meaning *or*; as *Soprano od alto*, the Soprano or alto, *Oboe sia clarinetto*, hautboy or clarinet.

OBLIGATO. A part indispensable to the intended effect of the piece.

ORATORIO. A Sacred Musical Drama, consisting of solos, duets, trios, quartets and choruses.

ORCHESTRA. Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

ORDINARIO. *In the usual manner.* *Tempo Ordinario*, in a moderate degree of time.

OTTAVA ALT. *An octave above.* **OTTAVA BASSA.** *An octave below.*

OVERTURE. An introductory symphony to a musical drama.

P. The abbreviation of the word *piano*, soft.

PASTORALE. A peculiar movement in 6-8 measure.

PATETICO. *Pathetic*, expressive of sad emotions.

PER. A Latin and Italian preposition, meaning *by, through, for*; as *Sonata per il violino*, a Sonata for the violin; *della voce*, for the voice.

PERPENDOSI. Means literally *wasting away*; synonymous with *morendo*, *mancando*, &c.

PESANTE. Indicates that the notes are to be delivered in an *emphatic*, distinct manner.

PIACERE, and A PIACIMENTO. See *ad libitum*.

PIANO. Superlative *pianissimo*, abbreviated *p*, and *pp*, *soft and very soft*.

PIETOSO. Denotes a connected, slow and carefully accented mode of performance.

PITCH. Is that attribute of a tone by which its place as to high or low is defined.

PIU. An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

POCO. An Italian adjective, signifying *a little*; as *un poco piu allegro*, a little faster, *crescendo poco a poco*, increasing little by little, or very gradually.

POMOSO. *With majesty, and dignity.*

PORTAMENTO DI VOCE. Literally means *a carrying of the voice*; technically denotes the melting of one tone into another, in an extremely close and connected manner.

POSSIBILE. *Possible*; as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

to possibile, as loud as possible, presto quanto possibile, as fast as possible.

PREGHIERA. Italian for *a prayer*.

PRESTO. An Italian word, signifying the quickest time used in music.

PRIME. A Prime is indicated by two notes on the same degree of the staff. A prime is **PERFECT** when the pitch of the two notes is alike, and **AUGMENTED** when the pitch of the second note is above that of the first.

PRIMO. Feminine *PRIMA*; *the first, or most important*, as *Primo Violino*, *Prima Basso*, *Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI *as if, nearly, like*; as *Andante Quasi Allegretto*, &c.

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLENTANDO; *retarding the time, gradually growing slower and slower*;—synonymous with *Ritardando*, *Ritenuto*, and *Tardando*.

RECITANDO, or RECITANTE; denotes *a speaking, declamatory manner of performing vocal music*.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout *serious* style.

RHYTHM is that part of musical notation by which the accent of tones is indicated.

RISOLUTO; *With firmness and energy.*

RITARDANDO, or RITARD. See *Rallentando*.

RUBATO; literally *robbed*; used to designate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLICE. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time; &c.

SECOND. Is the name of an interval represented on two adjoining degrees of the staff.

SEMPRE. *always, or continually*,—as *sempre pianissimo*, very soft throughout.

SENZA. *Without*—as *senza organo*, without the organ.

SESTETTO, or SESTETT. A composition in six parts, or for six voices.

SICILIANO. A piece of music in 6-8 measure of a slow movement.

SIGNATURE. The sharps or flats placed immediately after the clef to determine the key—(See *Elements*.)

SINO. An Italian preposition, meaning as far as; as *sino al segno*, as far as the sign.

SMANIOSO, CON SMANIA. Expressing madness and phrenzy.

SOAVE, SOAVEMENTE. Same as *Dolce*, which see.

SOLO; plural SOLI. An Italian adjective meaning *alone*: it is used to denote a composition for a single voice or instrument, with, or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

SONATA. An instrumental composition consisting of several movements designed to display the powers of the instrument for which it is written.

SOPRA. An Italian preposition meaning *above, over, and beyond*, as *come sopra*, as above; *ottave sopra*; the octave above.

SOPRANO. A term applied to the highest part of composition, which generally comprises the melody.

SOSTENUTO. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

SOTTO. Means *under, beneath*; as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

STACCATO. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

STREPITOSO, CON STREPITO. A bustling noisy style of performance.

STRINGENDO, STRETTO. Denotes an acceleration of time, and is nearly synonymous with *accelerando*.

SUBITO. In a quick, hasty manner, as *volti subito*, or V. S., turn over quickly; *attacca subito*, commence immediately.

SUBJECT. This word, in music, means a musical idea, or form of melody.

SVEGLIATO. *Brisk, lively, animated.*

SYMPHONY, (Italian, *Sinfonia*, French, *Symphonie*.) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

TACE, SI TACCIA, (Latin, *Tacet, Tacent*.) A phrase placed over any individual part of a composition, to supersede the necessity of rests when a prolonged silence is to be indicated.

TASTO. An Italian word meaning *the touch*, and hence *anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated T. S., or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

TEMPERAMENT. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

TEMPO. This Italian word is used merely to denote the *movement*, i. e., the quickness or slowness of the beat; a measured, symmetrical time.

TENERO, TENERAMENTE, CON TENEREZZA. *With delicacy and tenderness*; nearly synonymous with *Dolce*.

TENUTO. Synonymous with *Sostenuto*, which see.

TERZETTO. A vocal composition for three voices.

THEMA, (Italian and French *Tema*.)—Greek and Latin for *Subject*.

TIME. Pertains to the relative length of tones, it includes also the length of intervals of silence that may occur between tones.

THOROUGH BASS. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony*.

TIMOROSO. Designates a style of performance that indicates a state of mind agitated by fear or hesitation.

TOSTO. An Italian adjective, meaning *quick, soon*; but in connection with *piu*, it means rather, as *Andante, piu tosto Allegretto, Andante, or rather Allegretto*.

TRANQUILLAMENTE, CON TRANQUILLITA. In a calm, composed manner.

TRE. Italian for *three*; as *a tre voci*, for three voices.

TREMOLLO, TREMANDO, TREMULANDO. Italian words denoting a tremulous, wavy style of performance.

TRO. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (see *Terzetto*.)

TROPPO. An Italian adverb signifying *too much, excessive*; as *non troppo Presto*, not too fast.

TUTTI, Feminine TUTTE. Italian adjectives meaning *all*, in opposition to *solo*, or *soli*; as *tutti bassi*, all the bases.

UN. *One, or a*; thus, *un poco piu allegro*, a little faster.

VELOCE, CON VELOCITA. *With rapidity, velocity.*

VERSE. Synonymous with *soli*; one voice on each part.

VESPERS. The evening service of the Catholic Church, consisting mainly of certain Chants, with the *magnificent*, and often diversified by various anthems, motets, &c.

VIBRATO. A sudden, violent, darting method of striking a tone, nearly synonymous with *Forzando*.

VIGOROSO. *With energy, vigorously*, see *risoluto*.

VIVACE, VIVO. Words used to indicate a high degree of animation and spirit in performance.

VOCE. Italian for *voice*. A *mezzo voce*, with a moderate degree of force. *Voce di petto*, the chest voice; *voce di testa*, the head voice, called in males, the *falsotto*.

VOLTA. Means in addition to various significations, a *time*, as *prima volta*, the first time; *seconda volta*, the second time.

VOLUNTARY. This word formerly used to designate any extemporaneous performance, is now only employed with reference to certain pieces played before service, or on other occasions, and selected at the will of the performer.

WALTZ. A German word, meaning 1st, a particular kind of dance, and 2d, a piece of music of a peculiar style, written in 3-4 or 3-8 measure, and performed *Allegro*.

ZELOSO. *With earnestness, and animation.*

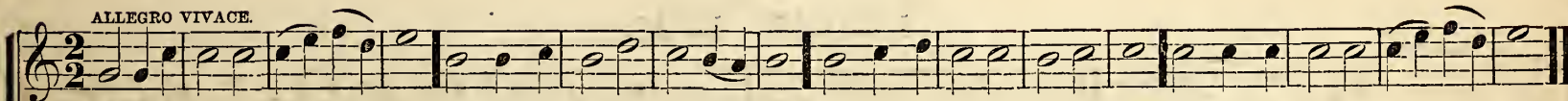
PART IV.

THE MORNING STAR.

STAR. L. M.

*

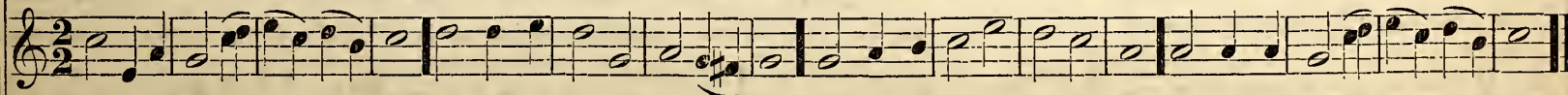
ALLEGRO VIVACE.



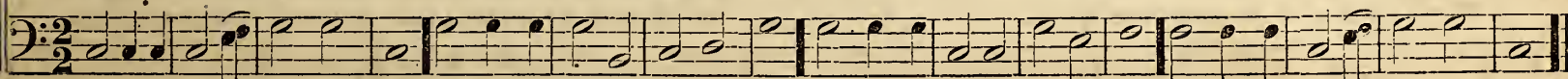
1. Sov'reign of worlds ! display thy pow'r; Be this thy Zion's favored hour ; Bid the bright MORNING STAR arise, And point the nations to the skies.



2. Set up thy throne where Satan reigns, On Afric's shore, on India's plains, On wilds and continents unknown, And make the nations all thine own.



3. Speak ! and the world shall hear thy voice; Speak ! and the desert shall rejoice; Scatter the gloom of heathen night, And bid all nations hail thy light.



* All music not otherwise designated, is by the Senior Editor of this book.

TENDERLY.

1. So fades the love - ly bloom-ing flow'r, Frail smil - ing sol - ace of an hour, So soon our transient comforts fly, And pleasures on - ly bloom to die.

2. Is there no kind, no len - ient art To heal the an - guish of the heart? To ease the heav - y load of care, Which na - ture must, but can - not, bear?

3. Can reason's dic - tates be obeyed? Too weak, a - las, her strongest aid; O, let Re - lig - ion then be nigh; Her comforts were not made to die.

LESLIE. L. M.

LEGATO.

1. There is a stream whose gentle flow Supplies the ci - ty of our God, Life, love, and joy still gliding through, And watering our di - vine a - bode.

2. That sacred stream, thine holy word, Our grief al - lays, our fear controls: Sweet peace thy promises af - ford, And give new strength to fainting souls.

3. Zi - on en - joys her monarch's love, Se - cure against a threat'ning hour; Nor can her firm founda - tion move, Built on is truth and armed with love.

HAVERHILL. L. M.

97

J. H. TENNEY.

ENERGETIC.

1. No change of time shall ev - er shock, My firm af - fec - tion, Lord, to thee; For thou hast al - ways been my rock, A fortress and de - fence to me.

2. Thou my de - liver - er art, my God; My trust is in thy mighty pow'r, Thou art my shield from foes a - broad, At home my safeguard and my tow'r.

3. To thee I will ad - dress my pray'r, To whom all praise we just - ly own, So shall I, by thy watchful care, Be guarded safe from ev - 'ry foe.

HAYTER. L. M.

J. H. TENNEY.

ANDANTE.

1. Sweet peace of conscience, heav - en - ly guest! Come, fix thy mansion in my breast; Dis - pel my doubts, my fears con - trol; And heal the anguish of my soul.

2. Come, smil - ing hope, and joy sincere; Come, make your constant dwell - ing here; Still let your presence cheer my heart, Nor sin compel you to de - part.

3. Thou God of hope and peace di - vine, Oh! make these sacred pleas - ures mine! For - give my sins, my fears re - move, And send the to -kens of thy love.

EARNESTLY.

CRES.

G. W. FOSTER.

1. Whither, O, whither should I fly But to my lov-ing Father's breast, Se-cure with-in thine arms to lie, And safe beneath thy wings to rest?

2. In all my ways thy hand I own, Thy ru-ling prov-i-dence I see: As-sist me still my course to run, And still direct my paths to thee.

3. I have no skill the snare to shun; But thou, O God, my wisdom art; I ev-er in-to ru-in run; But thou art greater than my heart.

CLAPP. L. M.

RELIGIOSO.

G. W. FOSTER.

1. How blest the sa-cred tie that binds, In sweet commu-nion, kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes, are one!

2. To each the soul of each, how dear! What ten-der love, what ho-ly fear! How doth the generous flame with-in Re-fine from earth, and cleanse from sin!

3. Nor shall the glowing flame ex-pire, When dim-ly burns frail nature's fire; Then shall they meet in realms above, A heaven of joy, a heaven of love

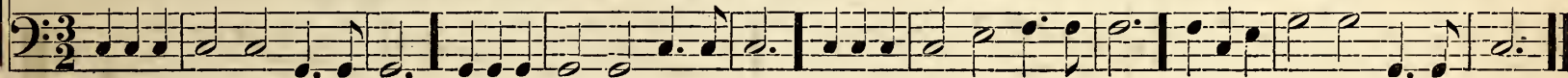
GIUSTO.



1. Softly the shade of evening falls, Sprinkling the earth, with dewy tears; While nature's voice to slumber calls, And silence reigns within the spheres.

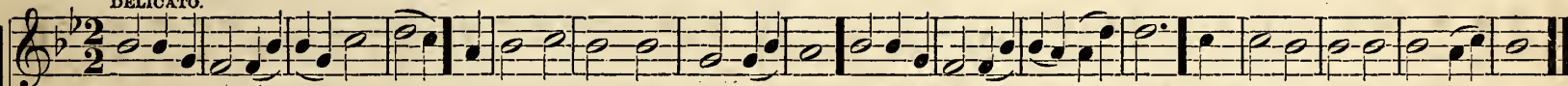


2. How sweet the hour of closing day, When all is peaceful and serene; And when the sun, with cloudless ray, Sheds mellow lustre o'er the scene.

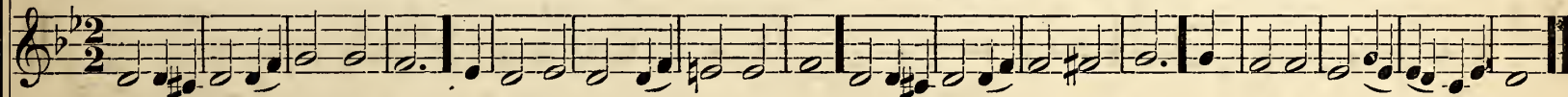


LUCIA. L. M.

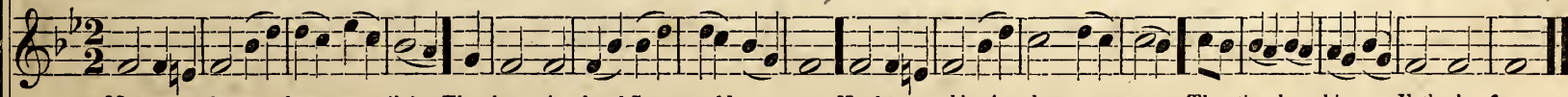
DELICATO.



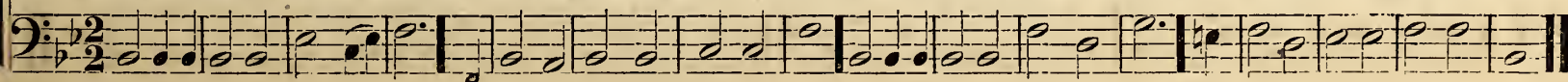
1. As I look backward through the year A-long the way my feet have pressed, I see sweet places ev' - ry - where, Sweet pla-ces where my soul had rest.



2. For, though some human hopes of mine Are dead, and bu - ried from my sight, Yet from their graves immor-tal flowers Have sprung and blossomed in - to light.



3. My sorrows have not been so light Thy chastening hand I could not trace; Nor have my blessings been so great That they have hid my Father's face.



ALLEGRO.

1. Arm of the Lord, awake, awake; Put on thy strength, the nations shake; Now let the world, ador-ing, see Triumphs of mercy wrought by thee.

2. Say to the heathen, from thy throne, I am Je-ho-vah, God a-lone; Thy voice their idols shall confound, And cast their altars to the ground.

3. Let Zion's time of fa-vor come; O, bring the tribes of Is-rael home; Soon may our wondering eyes behold Gentiles and Jews in Jesus' fold.

HOTCHKISS. L. M.

J. H. ROSECRANS.

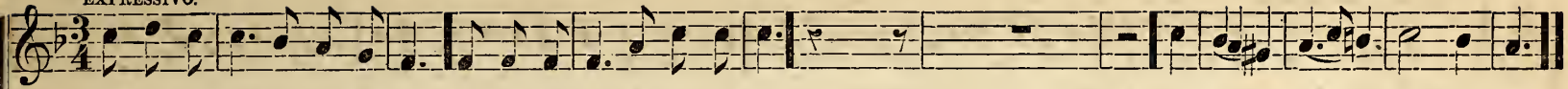
TENDERLY.

1. So fades the lovely, blooming flower, Frail, smiling solace of an hour: So soon our transient comforts fly, And pleasure on-ly blooms to die.

2. Is there no kind, no lenient art To heal the anguish of the heart? To ease the heavy load of care, Which nature must, but cannot bear.

3. Can reason's dictates be obeyed? Too weak, a-las, her strongest aid! O, let re-ligion then be nigh; Her comforts were not made to die.

EXPRESSIVO.



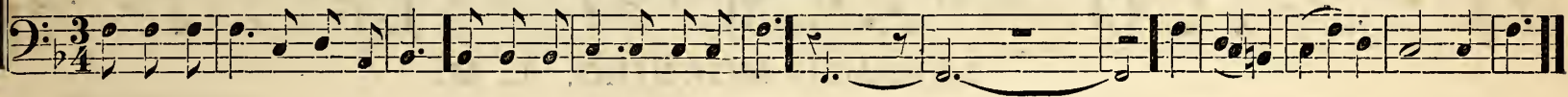
1. God of my strength, in thee alone A refuge from distress I see; O why hast thou thine aid withdrawn? Why hast thou, Lord, forsaken me?



2. O let thy light my footsteps guide; Thy love and truth my Spirit fill, That in thy house I may re-side, And worship at thy ho - ly hill.



3. Then will I at thine altar bend; My harp its softest notes shall raise, And from my lips to heaven ascend The song of thankfulness and praise.



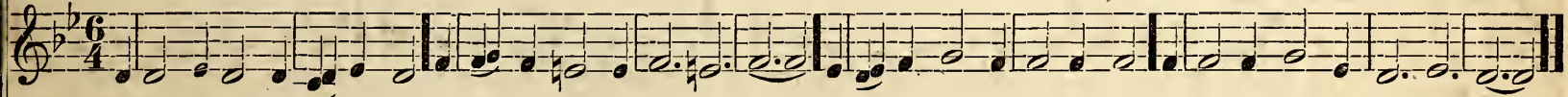
CARRIE. L. M.

G. W. FOSTER.

FLOWING.



1. When sins and fears, prevailing, rise, And fainting hope almost ex - pires, To thee, O Lord, I lift mine eyes; To thee I breathe my soul's de-sires.



2. If my im-mor-tal Saviour lives, Then my immor-tal life is sure; His word a firm foun-dation gives; Here may I build and rest se-cure.



3. Here, O my soul, thy trust repose; If Je - sus is for - ev - er mine, Not death itself—that last of foes—Shall break a u-nion so di - vine.



BOLD AND ENERGETIC.

DR. M. J. MUNGER.

1. Bless, O my soul! the liv - ing God: Call home thy thoughts that rove abroad; Let all the pow'rs, with - in me join, In work and wor - ship so di - vine.

2. Bless, O my soul! the God of grace; His favors claim thy high - est praise; Let not the won - ders he hath wrought Be lost in si - lence, and for - got.

3. 'Tis he, my soul, that sent his Son To die for crimes which thou hast done: He owns the ran - som, and for - gives The hour - ly fol - lies of our lives.

SABBATH MORNING. L. M.

J. WILLIAM SUFFERN.

The Soprano and Tenor must alternate in force, so that the *motives* can be distinctly heard—S.
MODERATO E LEGATO.

1. My op'ning eyes with rapture see The dawn of thy re - turning day; My thoughts, O God, ascend to thee, While thus my ear - ly vows I pay.

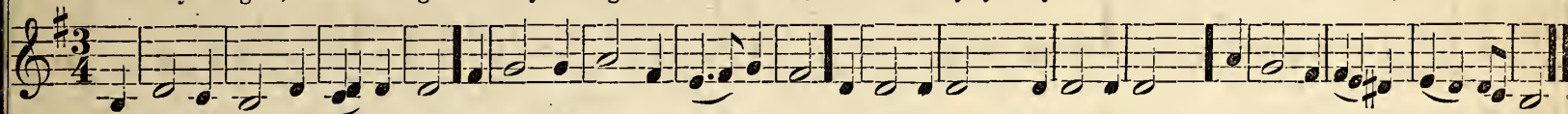
2. I yield my heart to thee a - lone, Nor would re - ceive another guest: E - ter - nal King, erect thy throne, And reign sole monarch in my breast.

3. O, bid this trifling world re - tire, And drive each carnal thought away; Nor let me feel one vain de - sire, One sinful thought, through all the day.

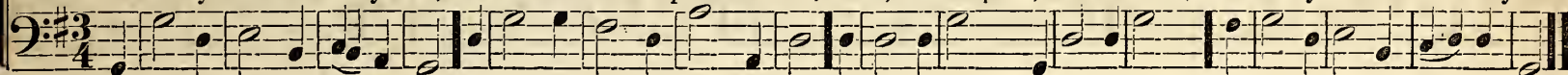
ANDANTE.



1. Far from my thoughts, vain world begone: Let my re - lig - ious hours a - lone; Fain would my eyes my Saviour see; I wait a vis - it, Lord, from thee.



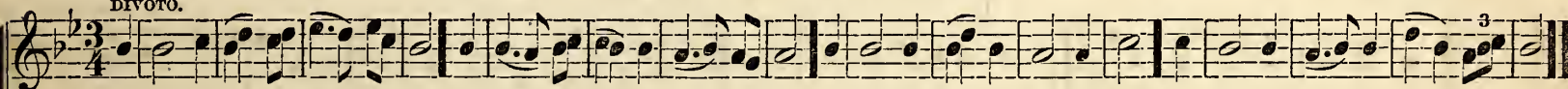
2. Oh! warm my heart with ho - ly fire, 'And kindle there a pure de - sire; Come, sacred Spir - it, from a - bove, And fill my heart with heav'nly love.



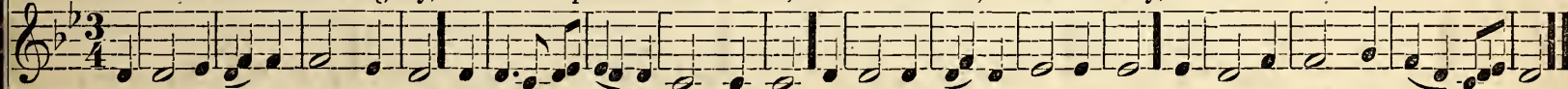
PIPER. L. M.

G. W. FOSTER.

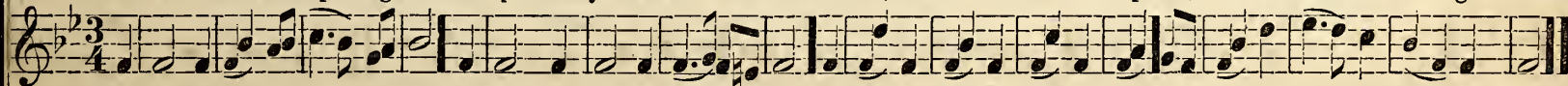
DIVOTO.



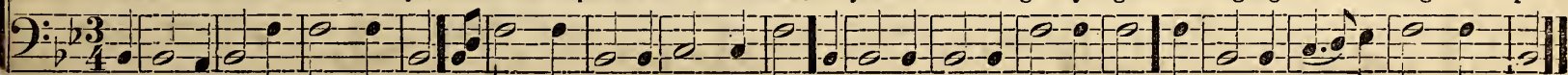
1. How sweet the hour of closing day, When all is peaceful and serene, And when the sun, with cloudless ray, Sheds mellow lus - tre o'er the scene.



2. Such is the Christian's parting hour; So peacefully he sinks to rest; When faith, endued from heav'n with pow'r, Sustains and cheers his languid breast.



3. Mark but the radiance of his eye, That smile upon his wast - ed cheek; They tell us of his glo - ry nigh In language that no tongue can speak.



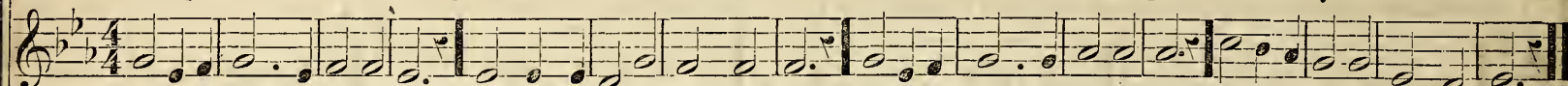
BAXTER. L. M.

J. H. ROSECRANS.

GENTLY.



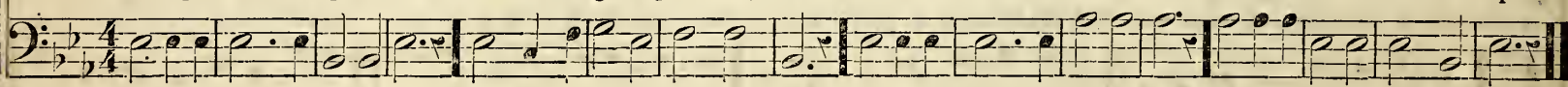
1. Asleep in Je - sus! blessed sleep, From which none ever wakes to weep, A calm and undisturbed re-pose, Unbroken by the last of foes.



2. Asleep in Je - sus! O how sweet To be for such a slum - ber meet! With holy con - fidence to sing That Death has lost his venom'd sting!

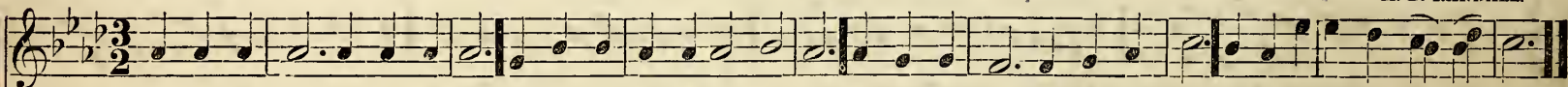


3. Asleep in Je - sus! peaceful rest, Whose waking is supreme - ly blest; No fear, no woe shall dim that hour, That manifests the Saviour's power.

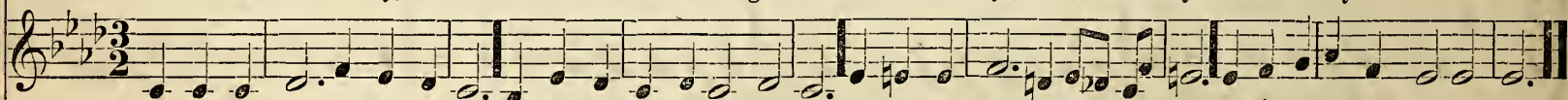


WESTERN VALLEY. L. M.

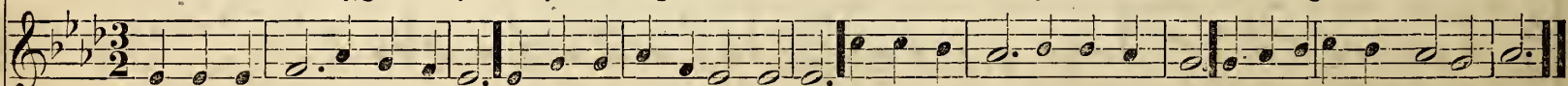
M. D. RANDALL.



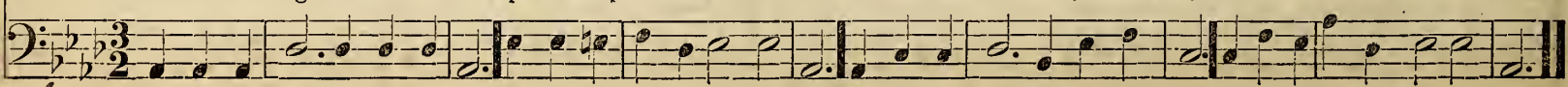
1. God of e - ter - ni - ty, from thee Did infant Time his being draw; Moments, and days, and months and years, Revolve by thine unvaried law.



2. Si - lent and slow they glide away; Steady and strong the current flows, Lost in e - ternity's wide sea, The boundless gulf from whence it flows.



3. With it the thoughtless sons of men Upon the rapid streams are borne Swift on to their e - ternal home, Whence not one soul can e'er return,



LEGATO.

1. In sleep's serene ob - livion laid, I safe-ly passed the si - lent night; A - gain I see the breaking shade, And drink again the morning light.

2. New-born, I bless the waking hour, Once more with awe rejoice to be; My conscious soul resumes her power, And springs, my guardian God, to thee.

3. Oh, guide me thro' the various maze My doubtful feet are doomed to tread; And spread thy shield's protecting blaze, Where dangers press around my head.

EDEN. L. M.

CHANTING STYLE.

1. She sleeps beneath her native sky, And near the spot that gave her birth, Her youthful feet trod flow'rs that bloom, In beauty o'er her early tomb.

2. She rests beneath her native earth, With grateful hearts we'll sing her worth; Her gentle ways shall ever dwell In hearts that knew and loved her well.

3. And oft we lift the tearful eye, To hear her call-ing from the sky; Oh, how could we her absence bear, But that we hope to meet her there.

1. At anchor laid, remote from home, Toiling I cry sweet spir-it come, Ce - les - tial breeze no longer stay, But swell my sails and speed my way.

mf *Cres.* *m* *Cres.* *Cres.* *Dim.*

2. Fain would I mount, fain would I glow, And loose my cable from be-low ; But I can only spread my sail, Thou, thou must breathe th' auspicious gale.

ANDRE. L. M.

J. H. TENNEY.

1. Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bidd'st me come to thee, O Lamb of God, I come, I come.

2. Just as I am, and waiting not, To rid myself of one dark blot: To thee, whose blood can cleanse each spot, O Lamb of God, I come, I come.

3. Just as I am, tho' toss'd about With many a conflict, many a doubt ; Fightings within, and fears without, O Lamb of God, I come, I come.

ARCADIA. L. M.

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ANDANTINO.

1. Happy the meek, whose gentle breast, Clear as the summer's evening ray, Calm as the regions of the blest, Enjoys on earth ce-les-tial day.

2. His heart no broken friendships sting; No storms his peace-ful tent invade; He rests beneath the Almighty's wing, Hostile to none, of none a-fraid.

3. Spirit of grace all meek and mild, In - spire our breasts, our souls possess; Re - pel each passion rude and wild, And bless us, as we aim to bless.

LUANA. L. M.

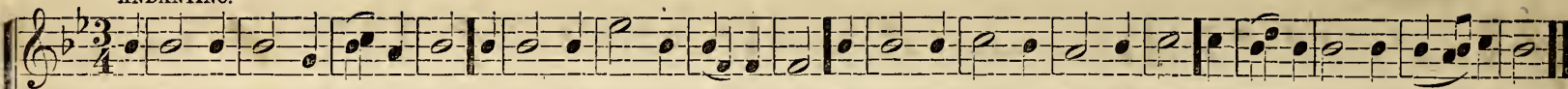
ALLEGRISSIMO.

1. Soon may the last glad song arise Through all the millions of the skies— That song of tri - - umph which records That all the earth is now the Lord's!

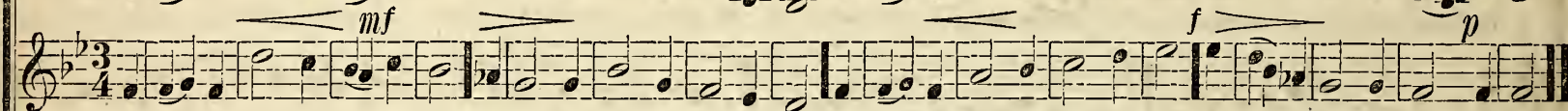
2. Let thrones and powers and kingdoms O - be - diant, mighty God, to thee! And, over land and stream and main, Wave thou the sciep - ter of thy reign!

3. Oh, let that glorious anthem swell, Let host to host the triumph tell, That not one reb - el heart remains, But o - ver all the Saviour reigns!

ANDANTINO.



1. Softly the shade of evening falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns within the spheres.



2. How sweet the hour of closing day, When all is peaceful and serene; And when the sun, with cloudless ray, Sheds mellow lustre o'er the scene.



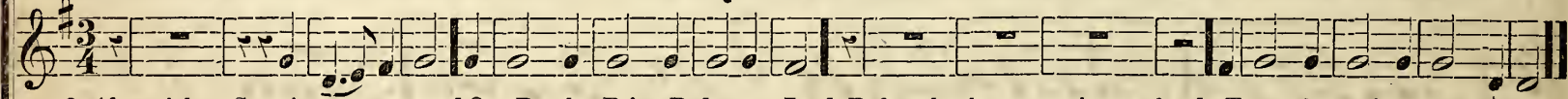
NEWMAN. L. M.

G. W. FOSTER.

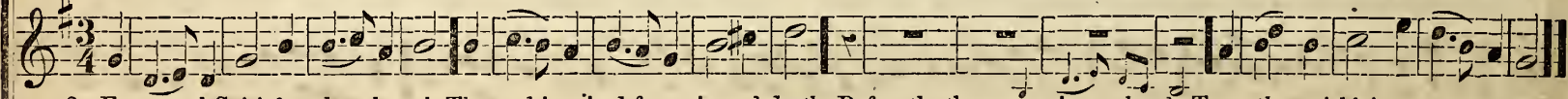
ANDANTINO.



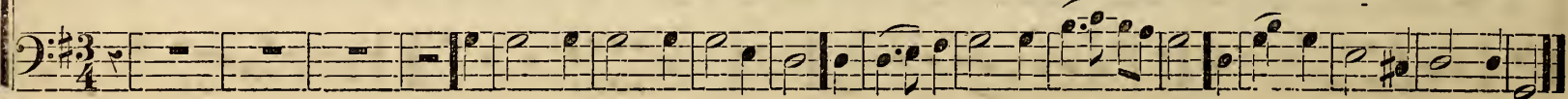
1. Father of heaven, whose love profound A ransom for our souls hath found, Before thy throne we sinners bend; To us thy pardoning grace extend.



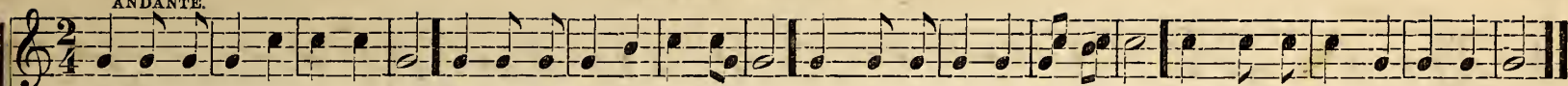
2. Al - mighty Son, in - carnate word, Our Prophet, Priest, Redeemer, Lord, Before thy throne we sinners bend; To us thy saving grace extend.



3. E - ter - nal Spirit, by whose breath The soul is raised from sin and death, Before thy throne, we sinners bend; To us thy quick'ning power extend.



ANDANTE.



1. How blest the righteous when he dies, When sinks a weary soul to rest ! How mildly beam the closing eyes, How gently heaves th'expiring breast.



2. So fades a summer cloud away ; So sinks the gale when storms are o'er ; So gently shuts the eye of day, So dies a wave a - long the shore.



3. A ho - ly quiet reigns around, A calm which life nor death destroys ; And naught disturbs that peace profound Which his unfettered soul enjoys.

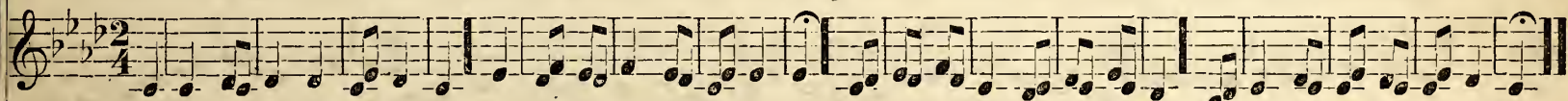


OGDEN. L. M.

LEGATO.



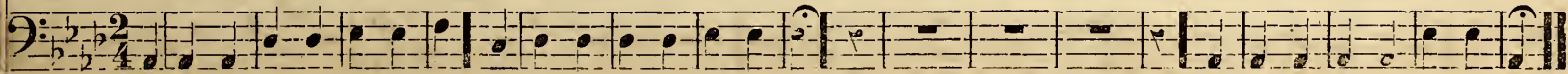
1. Still evening comes, with gentle shade, Sweet harbinger of balmy rest, From toilsome hours and anxious tho'ts Revolving in the pensive breast.



2. Refulgent day in darkness sets ; The noisy crowds are hushed in sleep ; Harsh sounds to gentle murmurs turn, As o'er the fields the zephyrs sweep.



3. The hour is sweet when tumults cease ; The scene obscured inspires my eye, And darkness marks the loved retreat Where pleasures live and sorrows die.





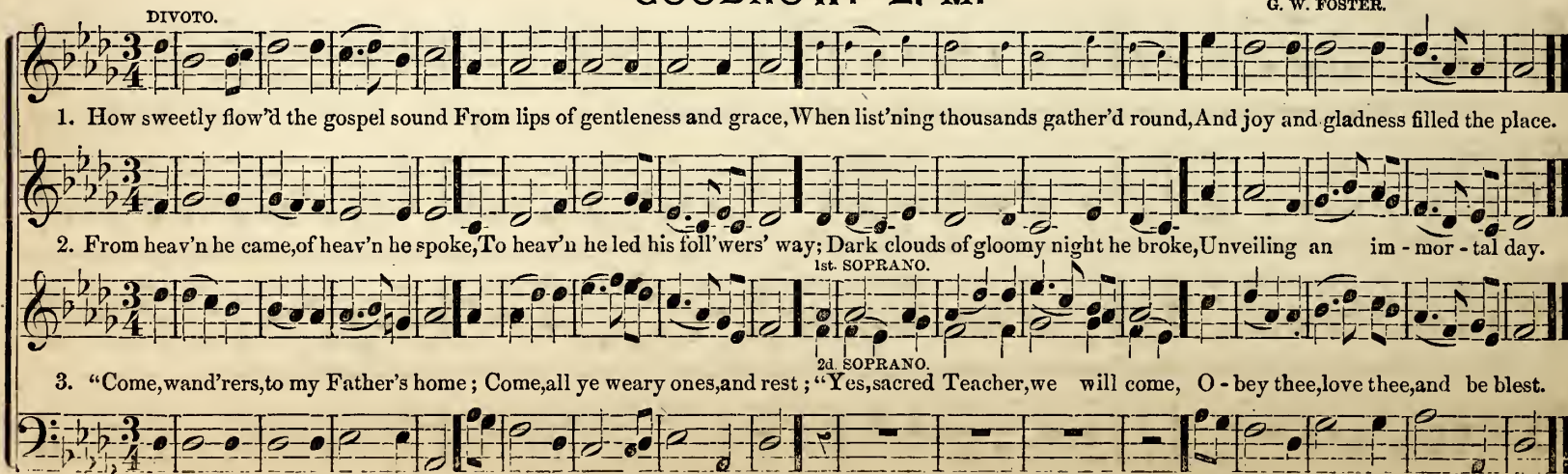
1. God calling yet! shall I not hear? Earth's pleasures shall I still hold dear? Shall life's swift passing years all fly, And still my soul in slumbers lie?

2. God calling yet! shall I not rise? Can I his loving voice des-pise, And basely his kind care re-pay? He calls me still: can I de-lay?

3. God calling yet! and shall he knock, And I my heart the clo-ser lock? He still is waiting to re-ceive, And shall I dare his Spir-it grieve?

GOODNOW. L. M.

G. W. FOSTER.



DIVOTO.

1. How sweetly flow'd the gospel sound From lips of gentleness and grace, When list'ning thousands gather'd round, And joy and gladness filled the place.

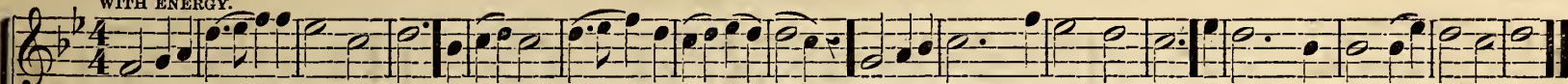
2. From heav'n he came, of heav'n he spoke, To heav'n he led his foll'wers' way; Dark clouds of gloomy night he broke, Unveiling an im-mor-tal day.

1st SOPRANO.

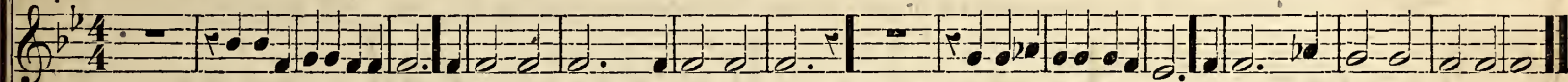
2d SOPRANO.

3. "Come, wand'ers, to my Father's home; Come, all ye weary ones, and rest; "Yes, sacred Teacher, we will come, O-bey thee, love thee, and be blest.

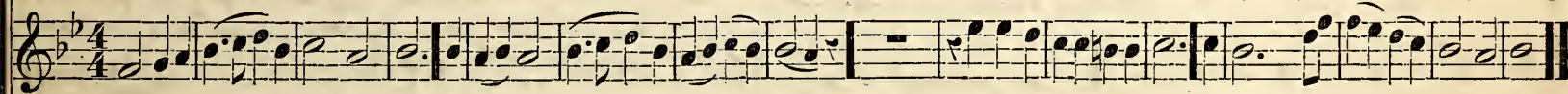
WITH ENERGY.



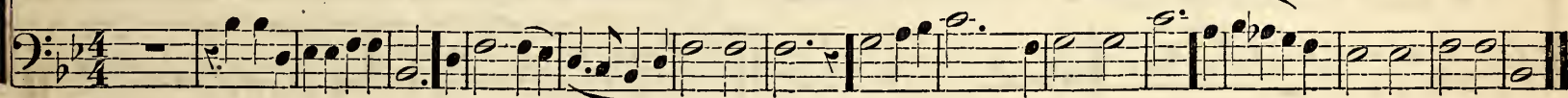
1. High in the heavens, eter-nal God, Thy goodness in full glory shines ; Thy truth shall break through every cloud That veils and darkens thy designs.



2. Forever firm thy justice stands, As mountains their foundations keep ; Wise are the wonders of thy hands ; Thy judgments are a mighty deep.



3. Thy providence is kind and large ; Both man and beast thy bounty share ; The whole creation is thy charge, But saints are thy pe - culiar care.



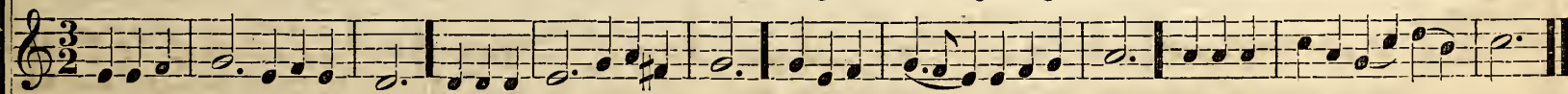
FAIRVIEW. L. M.



1. As when the weary traveller gains The height of some commanding hill, His heart revives, if o'er the plains He sees his home, though distant still,—



2. So when the Christian pilgrim views, By faith, his mansion in the skies, The sight his faint-ing strength renews, And wings his speed to reach the prize.



3. 'Tis there, he says, 'I am to dwell With Jesus in the realms of day ; Then shall I bid my cares farewell, And he will wipe my tears a - way.



WITH MUCH CARE.

1. There is a re - gion lovelier far, Than sa - ges tell, or po - ets sing ; Brighter than noonday glories are, And softer than the tints of spring.

2. It is not fanned by summer's gale; 'Tis not refreshed by vernal showers; It never needs the moonbeam pale, For there are known no evening hours.

SECURITY. L. M.

ANDANTE.

1. Whither, O whither should I fly But to my lov - ing Father's breast, Secure within thine arms to lie, And safe beneath thy wings to rest?

2. In all my ways thy hand I own, Thy ruling prov - i - dence I see; Assist me still my course to run, And still direct my paths to thee.

3. I have no skill the snare to shun ; But thou, O God, my wisdom art ; I ev - er in - to ru - in run, But thou art greater than my heart.

SOUTHLAND. L. M.

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J. H. TENNEY.

WITH BOLDNESS.

1. He that hath made his refuge God, Shall find a most secure a - bode ; Shall walk all day beneath his shade, And there at night shall rest his head.

2. Then will I say " my God, thy pow'r Shall be my fortress and my tower ; I that am formed of fee-ble dust, Make thine al-mighty arm my trust."

3. Thrice happy man ! thy Maker's care Shall keep thee from the fowler's snare—Satan, the tempter, who betrays Unguarded souls a thousand ways.

DURRIVAGE. L. M.

J. H. TENNEY.

SMOOTH AND GENTLE.

1. God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him pres - ent with his aid.

2. Loud may the troubled o - cean roar, In sacred peace our souls abide; While ev'ry nation, ev' - ry shore, Trembles and dreads the swelling tide.

3. Zi - on en-joys her monarch's love, Secure against a threat'ning hour; Nor can her firm foundation move, Built on his truth, and armed with pow'r.

BOLDLY.

1. Stand up, my soul, shake off thy fears, And gird the gospel ar-mor on ; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

2. Hell and thy sins resist thy course ; But hell and sin are vanquished foes ; Thy Saviour nailed them to the cross, And sung the triumph when he rose.

3. Then let my soul march boldly on, Press forward to the heavenly gate ; There peace and joy eternal reign, And glittering robes for conquerors wait.

BORDER-LANDS. L. M.

ANDANTE DIVOTO.

1. Father, in - to Thy loving hands My fee - ble spirit I commit, While wandering in these Border-Lands, Until Thy voice shall summon it.

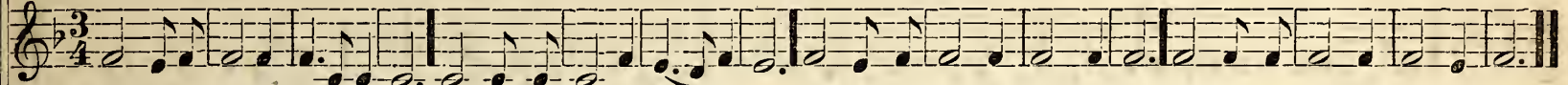
3. Father, I would not dare to choose A longer life, an earlier death ; I know not what my soul might lose By shortened or protracted breath.

2. These Border-Lands are calm and still, And solemn are their silent shades ; And my heart welcomes them, until, The light of life's long evening fades.

LEGATO.



1. Come to me, Lord ! when first I wake, As the faint lights of morning break ; Bid purest thoughts within me rise, Like fragrant incense to the skies.



2. Come to me in the evening shade, And if my heart from Thee hath strayed, Oh ! bring it back, —and from afar Shine on me like the evening star.

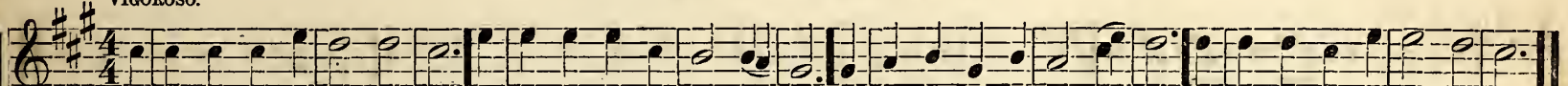


3. Come to methro' life's changing way ; And when its pulses cease to play, Then, Saviour, bid me come to Thee, That where Thou art I too may be.

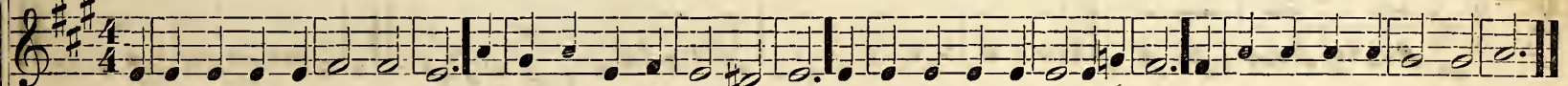


HALEM. L. M.

VIGOROSO.



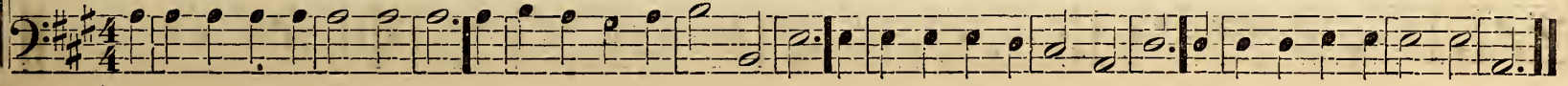
1. Triumphant Zion ! lift thy head From dust and darkness and the dead ; Tho' humbled long, awake at length, And gird thee with thy Saviour's strength.



2. Put all thy beauteous garments on, And let thy various charms be known : Then decked in robes of righteousness, The world thy glories shall confess.



3. No more shall foes unclean invade, And fill thy hallowed walls with dread ; No more shall hell's insulting host Their vict'ry and thy sorrows boast.



LEGATO.

1. There is a region lovelier far, Than sages tell or poets sing, Brighter than noonday glories are, And softer than the tints of spring.

2. It is not fanned by summer's gale; 'Tis not refreshed by vernal showers; It never needs the moonbeam pale, For there are known no evening hours.

3. It is all ho-ly and serene, The land of glory and repose; No cloud obscures the radiant scene; There not a tear of sorrow flows.

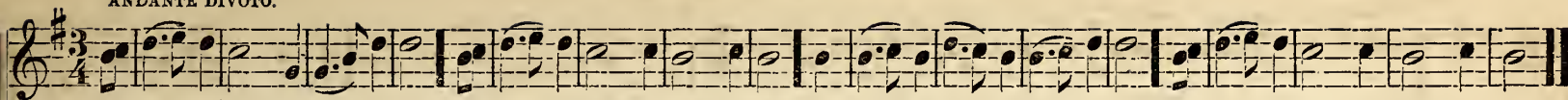
HANCHET. L. M.

1. There is a land mine eye hath seen, In visions of enraptured thought, So bright that all which spreads between Is with its radiant glory fraught;

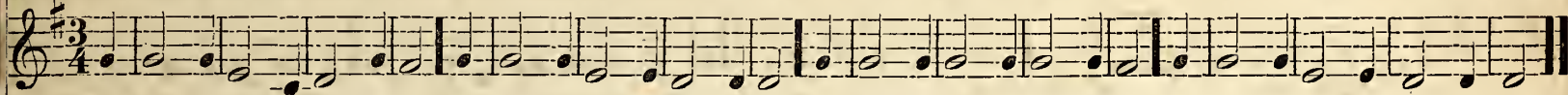
2. A land upon whose blissful shore There rests no shadow, falls no stain; There those who meet shall part no more, And those long parted meet again.

3. Its skies are not like earthly skies, With varying hues of shade and light; It hath no need of suns to rise, To dis-si-pate the gloom of night.

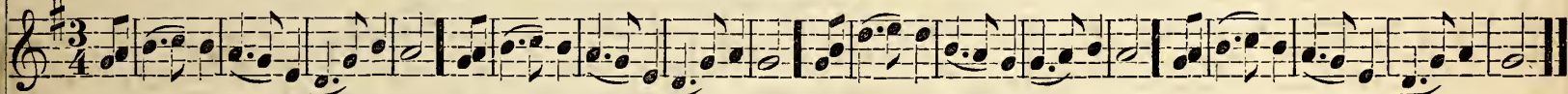
ANLANTE DIVOTO.



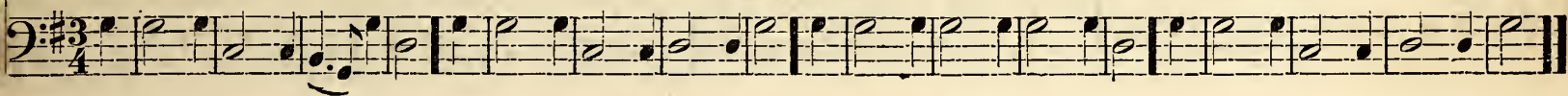
1. O Love Divine ! that stooped to share Our sharpest pang, our bitt' rest tear; On Thee we cast each earth-born care; We smile at pain while Thou art near !



2. Tho' long the weary way we tread, And sorrows crown each ling'ring year, No path we shun, no darkness dread, Our heart still whisp'ring, Thou art near.



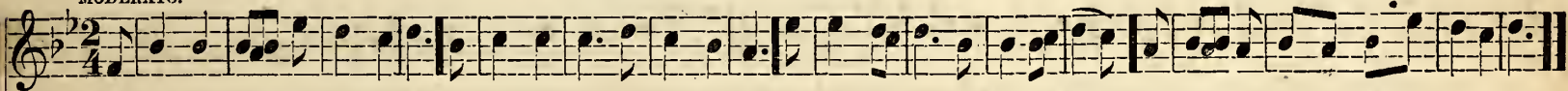
3. On Thee we fling our burd'ning woe, O Love Divine ! for-ev-er dear ; Content to suffer, while we know, Liv-ing and dy-ing, Thou art near.



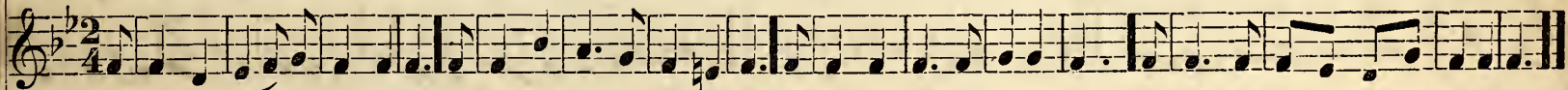
PRAISE. L. M.

OSGOOD CARR.

MODERATO.



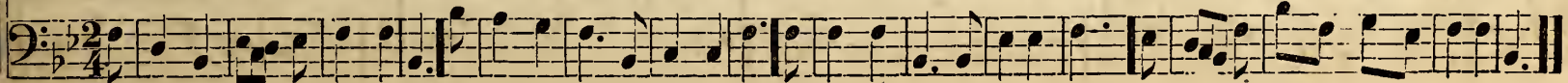
1. O render thanks to God above, The fountain of e - ter-nal love, Whose mercy firm through ages past Hath stood and shall for - ev - er last.

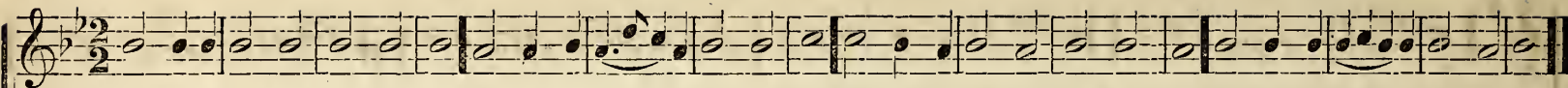


2. Who can his mighty deeds express, Not only vast, but numberless ? What mortal eloquence can raise His tri - bute of im - mortal praise.

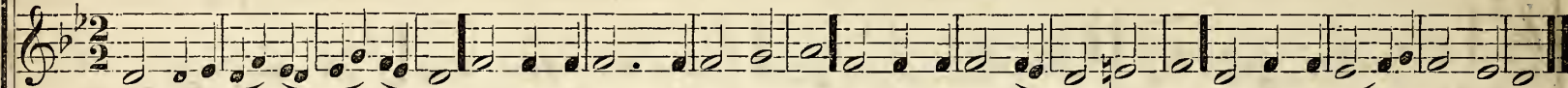


3. Extend to me that favor, Lord, Thou to thy chosen doth af-ford ; When thou return'st to set them free, Let thy sal - va - tion visit me.

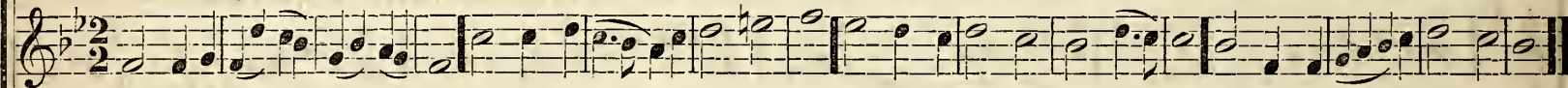




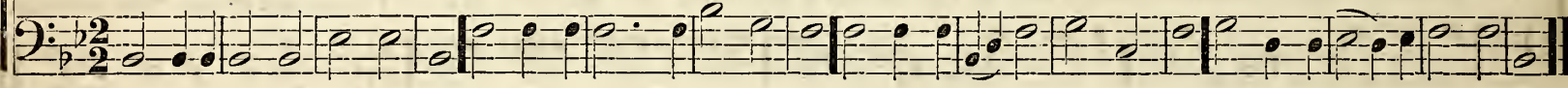
1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears a-way.



2. Oppressed with guilt, a painful load, Oh, come and bow be-fore your God! Divine compassion, mighty love Will all the painful load remove.

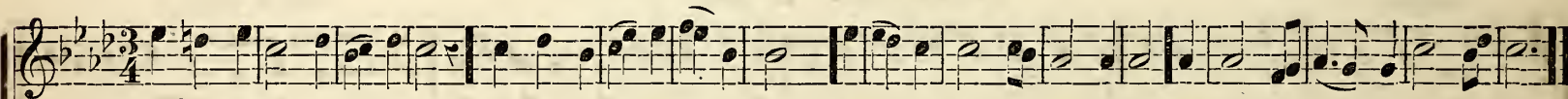


3. Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Pardon, and life, and endless peace, How rich the gift, how free the grace!

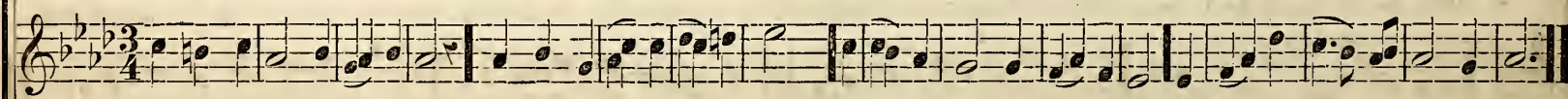
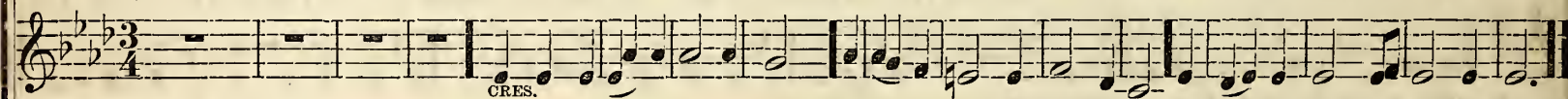


LAKE STREET. L. M.

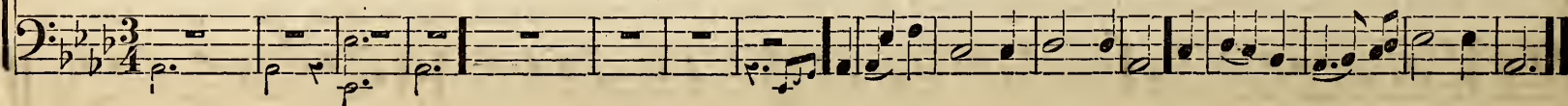
DR. M. J. MUNGER.



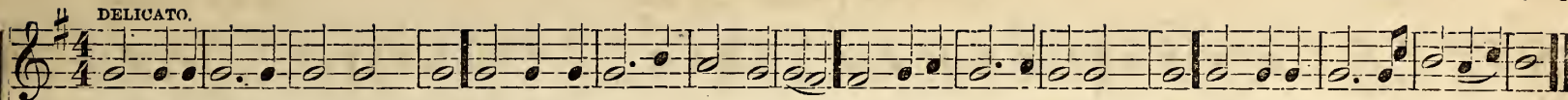
1. Keep me from fainting in my prayers, When to thy footstool, Lord, I come; My soul with God, would leave her cares, And hope for mercy from thy throne.



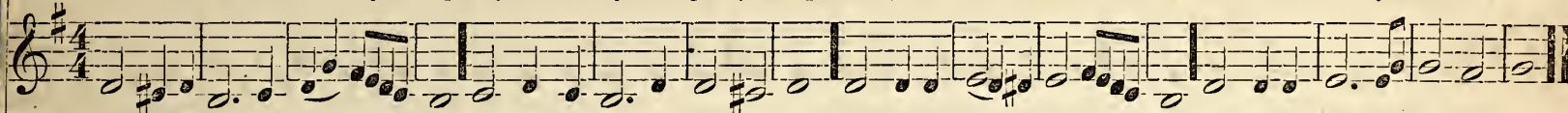
2. My spir-it looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul for his sal-va-tion waits.



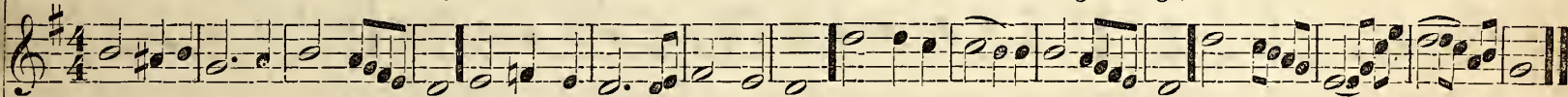
DELICATO.



1. When soft the dews of kindly sleep My wearied eyelids gently steep; Be my last tho't—how sweet to rest For-ev-er on my Saviour's breast.



2. Abide with me from morn till eve, For without thee I can-not live; A-bide with me when night is nigh, For without thee I dare not die.



3. Be near to bless me when I wake. Ere thro' the world my way I take; Abide with me till in thy love I lose myself in heaven above.



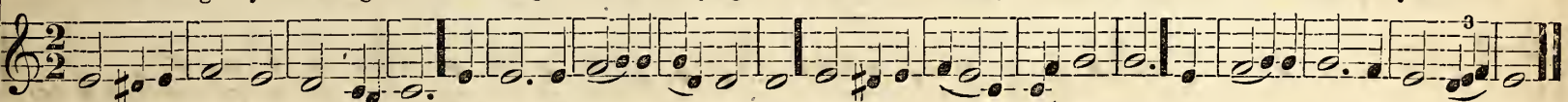
EVENING LYRE. L. M.

DR. M. J. MUNGER.

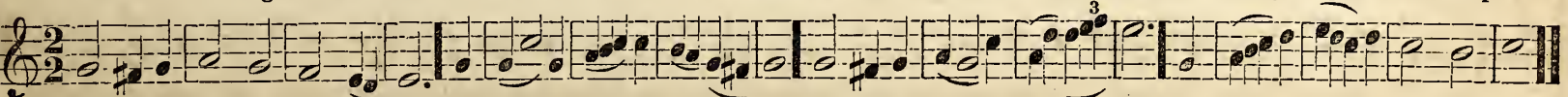
ANDANTE.



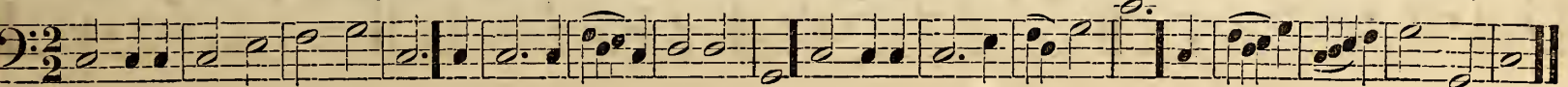
1. Soft be the gently breathing notes That sing a Saviour's dying love; Soft as the evening zephyr floats, And soft as tuneful lyres a-bove.



2. Soft as the morning dews descend, While warbling birds exult-ant soar; So soft to our Al-mighty Friend Be every sigh our bosoms pour.



3. Pure as the sun's en-livening ray, That scatters life and joy abroad; Pure as the lu-cid orb of day, That wide proclaims its Maker, God.



MODERATO.

1. Wait, O my soul, thy Maker's will! Tumultuous passions, all be still; Nor let a murmuring tho't a-rise: His ways are just, his counsels wise.

2. He in the thickest darkness dwells, Performs his work, the cause conceals; And, tho' his footsteps are unknown, Judgment and truth support his throne.

3. In heaven, and earth, and air, and seas, He ex - e - cutes his firm decrees; And by his saints it stands confessed, That what he does is ever best.

MORDAUNT. L. M.

DR. M. J. MUNGER.

ALLEGRETTO.

1. God of my life, thro' all my days, I'll tune the grateful notes of praise; The song shall wake the op'ning light, And warble to the silent night.

2. When anxious cares would break my rest, And griefs would tear my throbbing breast, The notes of praise ascending high, Shall check the murmur and the sigh.

3. But oh! when the last conflict's o'er, And I am chained to earth no more; With what glad accents shall I rise, To join the mu - sic of the skies.

TENDERLY.

1. Asleep in Jesus ! blessed sleep ! From which none ever wakes to weep ; A calm and undisturbed repose, Unbroken by the last of foes.

2. Asleep in Je - sus ! O, how sweet To be for such a slumber meet ! With holy con - fidence to sing That death hath lost its venom'd sting.

3. Asleep in Je - sus ! peaceful rest, Whose waking is supremely blest ; No fear, no woe, shall dim that hour That manifests the Saviour's pow'r.

PORTLAND. L. M.

DR. M. J. MUNGER.

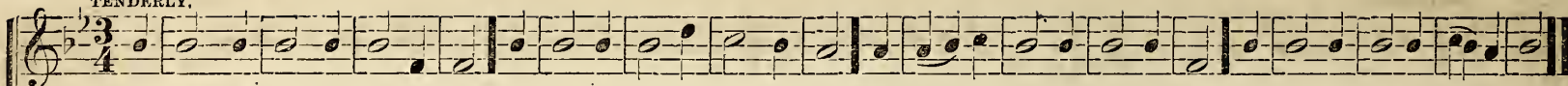
ALLEGRETTO.

1. My God how endless is thy love, Thy gifts are ev' - ry evening new, And morning mercies from a - bove, Gently dis - til like ear - ly dew.

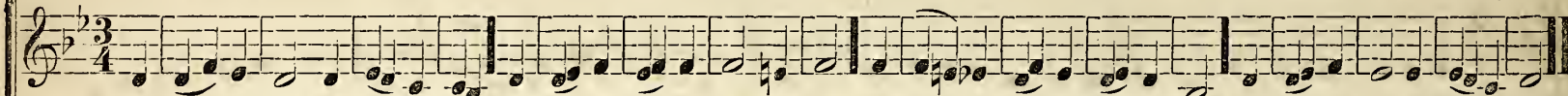
2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours ; Thy sov'reign word restores the light, And quickens all my drowsy pow'rs.

3. I yield my powers to thy command ; To thee I con - secrate my days ; Perpetual blessings from thy hand Demand perpet - ual songs of praise.

TENDERLY.



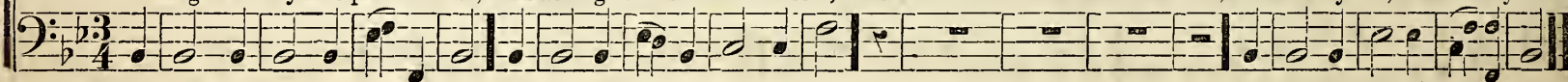
1. There is a calm for those who weep, A rest for weary pilgrims found; They soft-ly lie, and sweetly sleep, Low in the ground, low in the ground.



2. The storm that sweeps the win'try sky, No more disturbs their deep repose; Than summer evening's latest sigh, That shuts the rose, that shuts the rose.



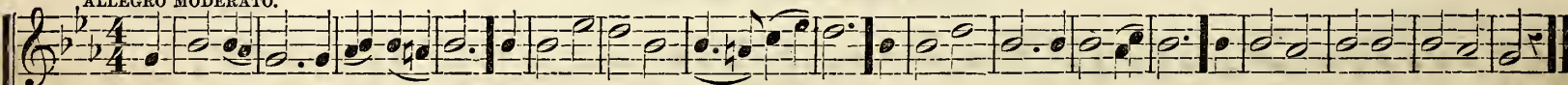
3. I long to lay this painful head, And aching heart beneath the soil; To slumber in that dreamless bed, From all my toil, from all my toil.



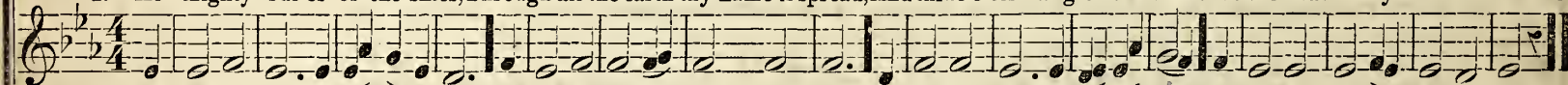
MELODY. L. M.

J. KEITH.

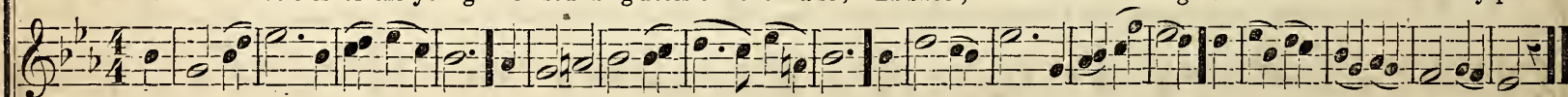
ALLEGRO MODERATO.



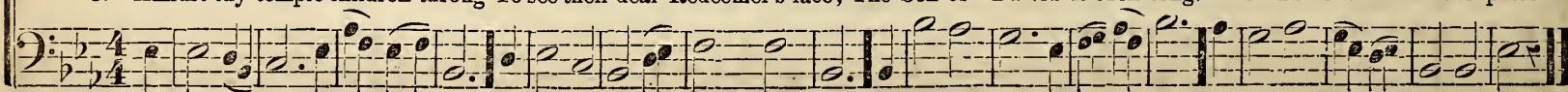
1. Al-mighty rul-er of the skies, Through all the earth thy name is spread, And thine e-ter-nal glories rise Above the heav'n's thy hands have made.



2. To thee the voic-es of the young Their sounding notes of honor raise; And babes, with uninstructed tongue, Declare the wonders of thy praise.



3. Amidst thy temple children throng To see their dear Redeemer's face; The Son of Da-vid is their song, And loud hosannas fill the place.



ANDANTINO.



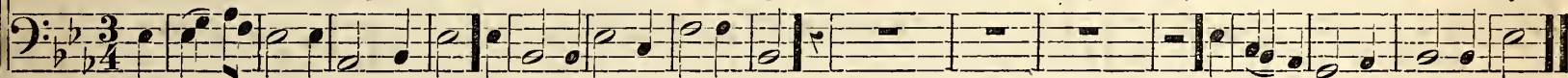
1. From every stormy wind that blows, From ev'ry swelling tide of woes, There is a calm, a sure re - treat ; 'Tis found beneath the mercy seat.



2. There is a place, where Je-sus sheds The oil of gladness on our heads, A place of all on earth most sweet : It is the blood bought mercy-seat.

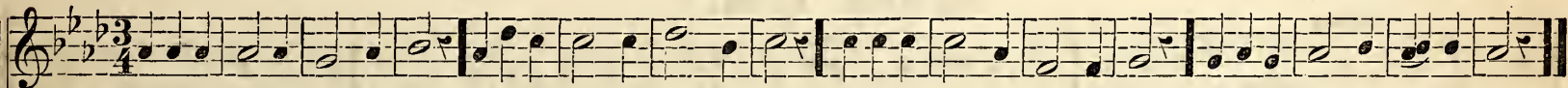


3. There is a scene, where spirits blend, Where friend holds fellowship with friend: Tho' sundered far, by faith they meet Around one common mercyseat.

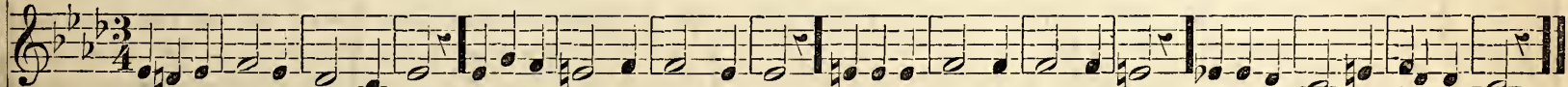


CUTLER. L. M.

A. P. PERRY.



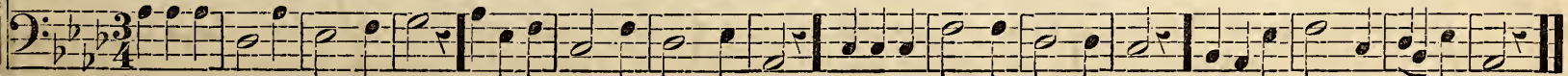
1. Saviour! when night involves the skies, My soul a - dor - ing turns to thee; Thee self - abased in mor - tal guise, And wrapt in shades of death for me.



2. On thee my waking raptures dwell, When crimson gleams the east a - dorn; Thee, victor of the grave and hell, Thee, source of life's e - ter - nal morn.



3. When noon her throne in light arrays, To thee my soul tri - umph - ant springs; Thee, thron'd in glory's end - less blaze, Thee, Lord of lords, and King of kings.



1. There is a stream whose gentle flow Supplies the cit - y of our God. Life, love and joy still gliding thro', And watering our di-vine a-bode.

AGNES. L. M.

CANTABILE,

1. My God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above Gent-ly dis - til like ear-ly dew.

mp *m* *CRES.* *DIM.* *mp* *m*

2. I yield my powers to thy command; To thee I con-secrate my days; Perpetual blessings from thy hand Demand perpetual songs of praise.

BOUNTY. L. M.

125

A. BELCHER

ALLEGRETTO.

1. We bless the Lord, the just, the good, Who fills our heart with joy and food, Who pours his blessings from the skies, And loads us with his rich supplies.

2. He sends his sun, his cir-cuit round, To cheer the fruits, to warm the ground; He bids the clouds with plenteous rain, Refresh the thirsty earth again.

3. To his kind care we owe our breath, And all our near escapes from death; Safety and health to God belong, He heals the sick and guards the strong.

PERRY. L. M.

G. W. FOSTER.

ANIMATO.

1. Come, O my soul, in sacred lays Attempt thy great Creator's praise; But O, what tongue can speak his fame? What verse can reach the lofty theme?

2. Enthron'd a-mid the ra-diant spheres, He glory like a garment wears; To form a robe of light di-vine, Ten thousand suns around him shine.

3. In all our Maker's great designs, Almighty power, with wisdom, shines; His works thro' all this wondrous frame, Declare the glo-ry of his name.

ANDANTE.

1. 'Tis midnight; and on Olive's brow, The star is dimm'd that late - ly shone; 'Tis midnight; in the garden now, The suffering Saviour prays a - lone.
RIT.

2. 'Tis midnight, and, from all removed, The Saviour wrestles lone with fears; Ev'n that di - ci - ple, whom he loved, Heeds not his Master's grief and tears.
RIT.

3. 'Tis midnight; and, for others' guilt, The Man of sorrows weeps in blood; Yet he, who hath in anguish knelt, Is not for - sak - en by his God.

STEWART. L. M.

G. W. FOSTER.

LEGATO.

1. There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love and joy still gliding thro' And watering our divine a - bode.

2. That sacred stream, thine holy word, Our grief al - lays, our fear controls; Sweet peace thy promises af - ford, And give new strength to fainting souls.

1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove ; O that we might that rest at - tain From sin, from sorrow, and from pain.

m *f* *DIM.* *CRES.* *DIM.* *CRES.* *DIM.*

3. No rude a-larms of raging foes, No cares to break the long repose, No mid-night shade, no clouded sun, But sacred, high, eter-nal noon.

2. In thy blest kingdom we shall be From ev'ry mor - tal trouble free ; No sighs shall mingle with the songs Resounding from immortal tongues.

m *CRES.* *DIM.* *mf*

4. Oh, long expec - ted day, be-gin ! Dawn on this world of wo and sin ; Fain would we leave this weary road, And sleep in death, to rest in God.

1. How pleasant, how di vine-ly fair, O Lord of hosts,thy dwellings are !With long desire my spir - it faints,To meet th'assemblies of thy saints.

3. Blest are the men,whose hearts are set To find the way to Zion's gate ; God is their strength : and thro' the road,They lean up-on their Helper, God.

2. My flesh would rest in thine abode,My panting heart cries out for God ; My God,my King,why should I be So far from all my joys and thee ?

4. Cheerful they walk with growing strength,Till all shall meet in heav'n at length;Till all before thy face ap-pear,And join in nobler worship there.


Words by REV. J. P. COWLES.

J. H. TENNEY.



1. Rise on our Zi - on, glo - rious Sun, With healing on thy heavenly wings, Far as thy circling race is run,

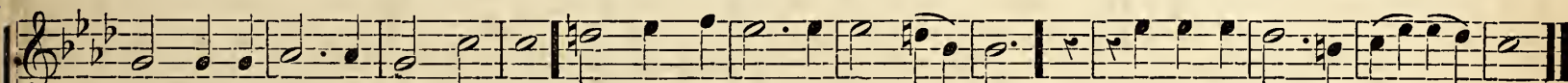
3. When Christian dips his shrinking feet, In swelling Jor - dan's fear - ful roar, Lead flock and Shepherd till they meet



Thy dawning ray sal - va - tion brings. 2. Il - lu - mine with thy quick'ning beams, The Shepherd of this an - cient fold;

DUET.

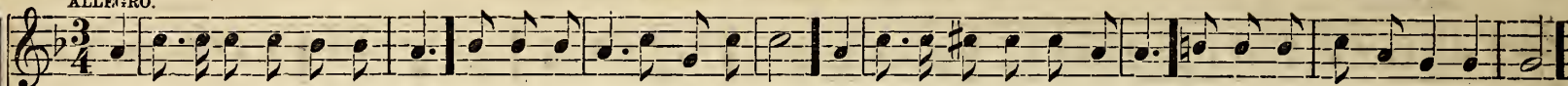
On Canaan's fair, Tri - umph - ant shore. 4. Then burst the ev - er - last - ing song, From all the heavenly host a - main;



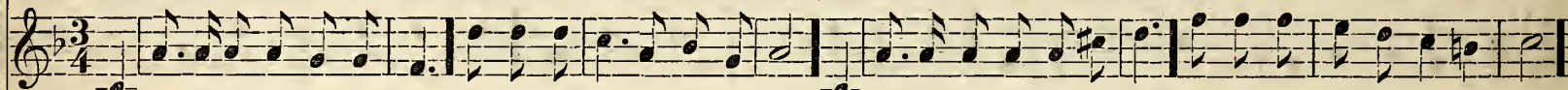
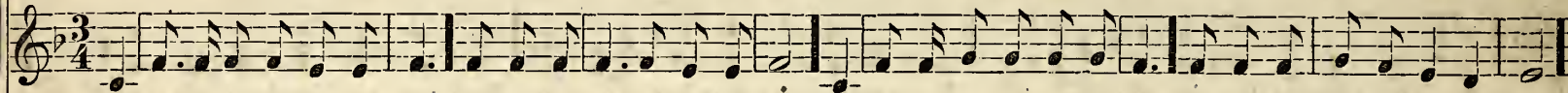
The flock shall feed by liv - ing streams, As Is - rael fed in days of old, As Israel fed in days of old.

To Je - sus, pow'r and praise be - long, Wor - thy for - ev - er - more to reign, Wor - thy for - ev - er - more to reign.

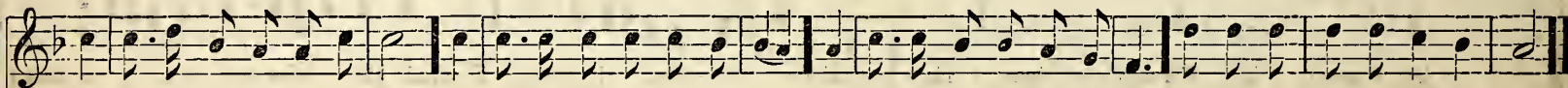
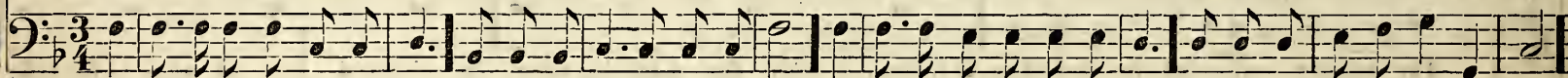
ALLEGRO.



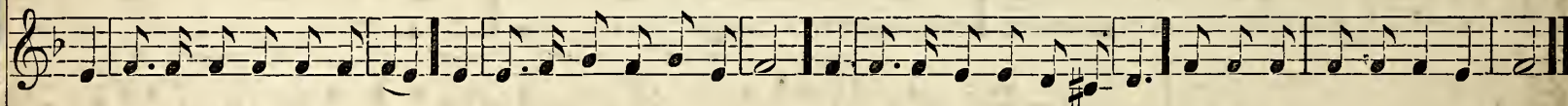
1. My God! all nature owns thy sway, Thou giv'st the night, and thou the day; When all thy lov'd cre-a-tion wakes, When morning, rich in lus-tre breaks,



2. As o'er thy work the seasons roll, And soothe, with change of bliss the soul, O nev-er may their smiling train Pass o'er the human scene in vain.



And bathes in dew the op'ning flower, To thee we owe her fragrant hour; And when she pours her choral song, Her mel-o - dies to thee be - long.



But oft, as on their charms we gaze, Attune the wond'ring soul to praise, And be the joys that most we prize, The joys that from thy fa-vor rise.



SOLITUDE. C. M.

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LEGATO.

1. I love to steal a while a-way From ev'-ry cumbering care, And spend the hours of set-ting day In humble, grateful prayer.

2. I love in sol-i-tude to shed The pen-i-ten-tial tear, And all his promis-es to plead, Where none but God can hear.

3. I love to think on mercies past, And fu-ture good implore, And all my cares and sorrows cast On him whom I a-dore.

GALE. C. M.

G. W. FOSTER.

LEGATO.

1. There is an hour of hallowed peace, For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.

2. 'Tis then the soul is freed from fears And doubts which here annoy; Then they that oft had sown in tears, Shall reap a-gain in joy.

3. There is a home of sweet repose, Where storms as-sail no more; The stream of endless pleasure flows On that ce-les-tial shore.

CANTABILE. Not too slowly.

CRES. 

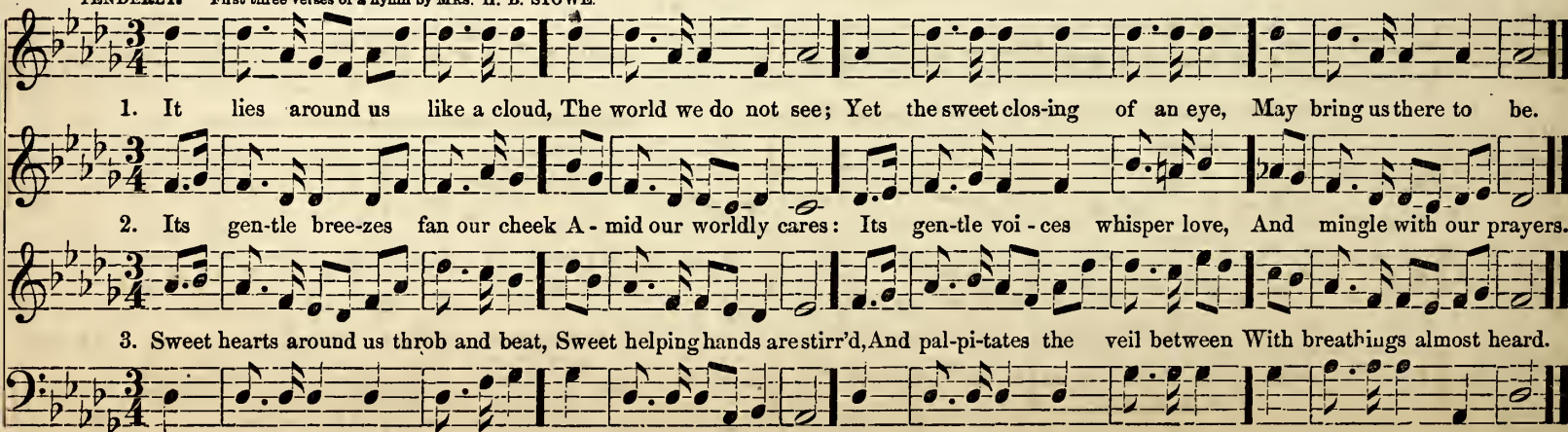

1. Sweet is the friendly voice which speaks The words of life and peace— That bids the pen - i - tent re-joice, And sin and sor - row cease.

2. No healing balm on earth, like this, Can cheer the contrite heart ; No flattering dreams of earthly bliss Such pure delight im - part.

3. Thou still art mer - ci - ful and kind ; Thy mer - cy, Lord re - veal: The bro - ken heart thy grace can bind, The wounded spir - it heal.

BEECHER. C. M.

TENDERLY. First three verses of a hymn by Mrs. H. B. STOWE.



1. It lies around us like a cloud, The world we do not see; Yet the sweet clos-ing of an eye, May bring us there to be.

2. Its gen-tle bree-zes fan our cheek A - mid our worldly cares: Its gen-tle voi - ces whisper love, And mingle with our prayers.

3. Sweet hearts around us throb and beat, Sweet helping hands are stirr'd, And pal-pi-tates the veil between With breathings almost heard.

TENNEY. C. M.

J. H. ROSECRANS.

133



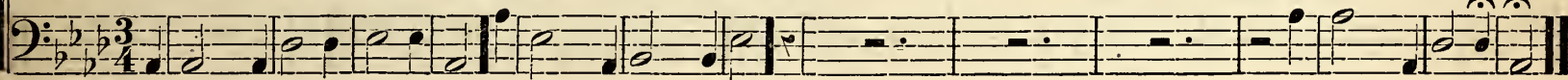
1. When I can read my ti - tle clear To mansions in the skies, I bid fare - well to ev' - ry fear, And wipe my weeping eyes.



2. Should earth against my soul engage, And fiery darts be hurled, Then I . . . can smile at Sa - tan's rage, And face a frowning world.

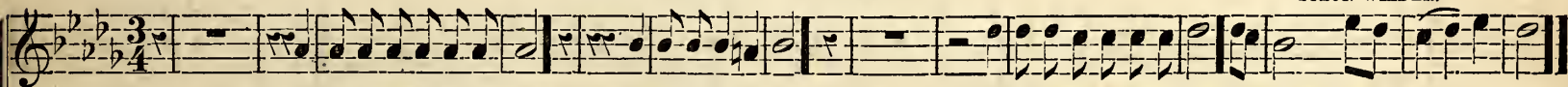


3. Let cares, like a wild deluge come, And storms of sor-row fall! May I . . . but safe - ly reach my home, My God, my heav'n, my all.

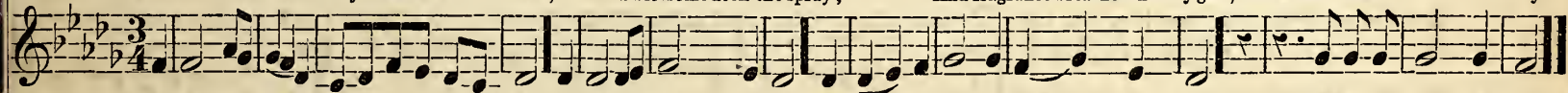


BLOSSOM. C. M.

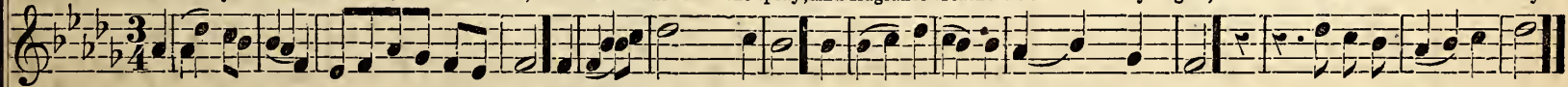
SOLON WILDER.



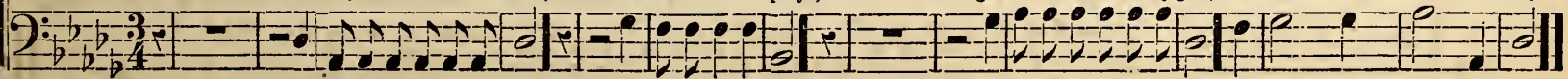
When beauty clothes the fertile vale, And blossoms deck the spray ; And fragrance breathes in ev'ry gale, How sweet the ver - nal day.



When beauty clothes the fer - tile vale, And blossoms deck the spray, And fragrance breathes in ev' - ry gale, How sweet the ver - nal day.



When beauty clothes the fertile vale, And blossoms deck the spray : And fragrance breathes in ev'ry gale, How sweet the ver - nal day



ANDANTE.

1. Blest is the man whose soft'ning heart Feels all an-other's pain; To whom the sup - pli - ca - ting eye Was nev - er raised in vain; —

2. Whose breast expands with generous warmth, A stranger's woes to feel; And bleeds in pi - ty o'er the wound, He wants the power to heal.

3. He spreads his kind, sup - port - ing arm, To eve - ry child of grief; His se - cret boun - ty largely flows, And brings unasked re - lief.

BLESSING. C. M.

DR. M. J. MUNGER.

1. Blest are the souls that hear and know The gospel's joy - ful sound; Peace shall attend the path they go, And light their steps surround.

2. Their joy shall bear their spir - its up Thro' their Redeemer's name; His righteousness ex - alts their hope, Nor Sa - tan dares condemn.

3. The Lord, our glo - ry and defence, Strength and salvation gives; Is - rael, thy King for - ev - er reigns, Thy God for - ev - er lives.

JOYFULLY.

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1. Joy to the world! the Lord is come! Let earth receive her King; Let every heart prepare him room, And heav'n and nature sing, And heaven and

2. Joy to the earth! the Saviour reigns! Let men their songs employ; While fields, and floods, rocks, hills, and plains, Repeat the sounding joy, Re - peat the sounding joy.

3. He rules the world with truth and grace, And makes the nations prove The glories of his righteous - ness, And wonders of his love, And won - ders of his love.

DUTTON. C. M.

ANDANTINO.

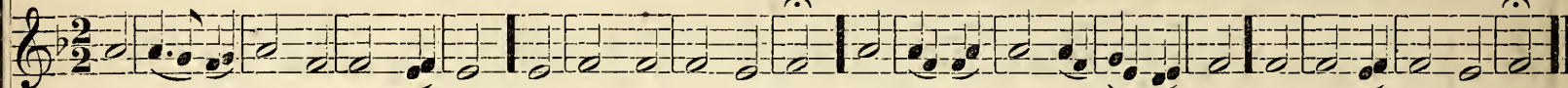
1. There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

2. The dy - ing thief rejoiced to see That fountain in his day; O, there may I, though vile as he, Wash all my sins a - way, Wash all my sins a - way.

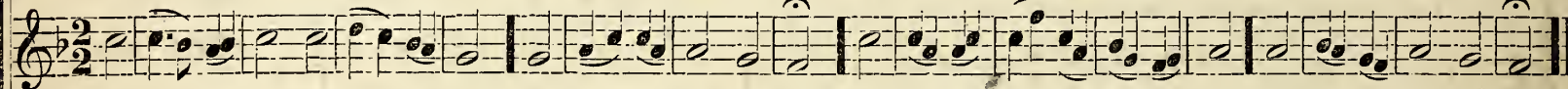
3. Thou dy - ing Lamb, thy precious blood Shall nev - er lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more.



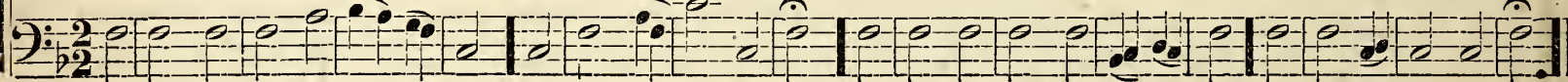
1. Sal - va - tion ! O the joy - ful sound ! 'Tis mus - ic in our ears, A sov'reign balm for every wound, A cordial for our fears.



2. Sal - va - tion ! O thou bleeding Lamb ! To thee the praise belongs ; Sal - va - tion shall in-spire our hearts, And an - i - mate our songs.



3. Sal - va - tion ! let the ech - o fly The spacious earth around ; While all the armies of the sky Conspire to raise the sound.



CROSS. C. M.

Words by Prof. T. C. UPHAM, D. D.

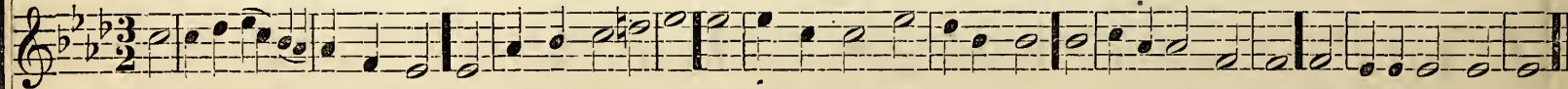
J. H. TENNEY.



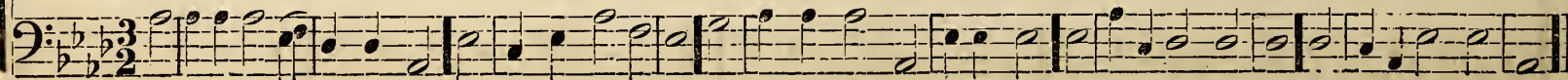
1. O Father, let me bear the cross ; Make it my daily food, Though with it thou dost send the loss Of every earth-ly good, Of every earth-ly good.

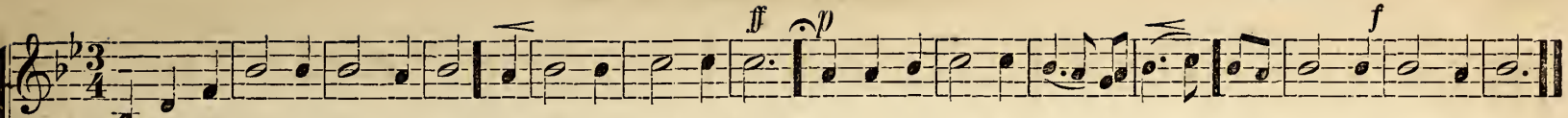


2. Take house and lands and earthly fame, To all I am resigned ; But let me make one earnest claim ; Leave, leave the cross behind ! Leave, leave the cross behind !



3. I know it costs me many tears, But they are tears of bliss ; And moments there outweigh the years, Of selfish hap - pi - ness, Of selfish hap - pi - ness.





1. Gird on thy sword, victorious Prince, Ride with ma - jes - tic sway ! Thy terror shall strike through thy foes, And make the world o - bey !



2. The Lord will raise Jeru - sa - lem, And stand in glo - ry there ; Nations shall bow be - fore his name, And kings at - tend with fear.



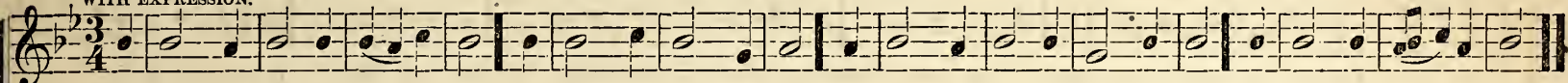
3. Oh, from the streams of distant lands, Un - to Je - ho - vah sing ! And joyful from the mountain tops, Shout to the Lord, the King !



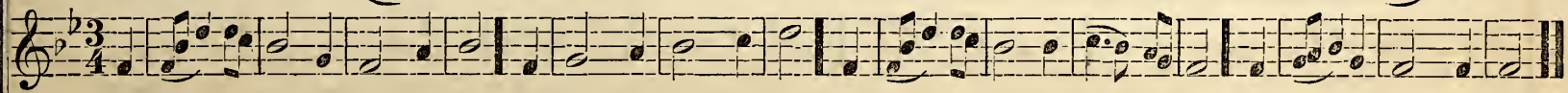
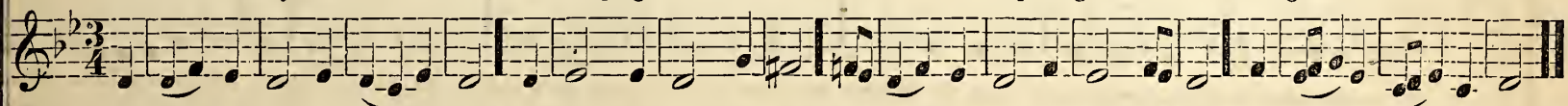
TRUMBULL. C. M.

J. H. TENNEY.

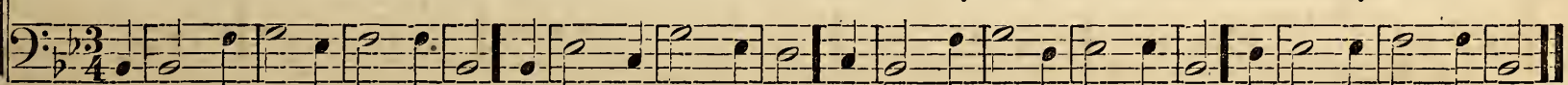
WITH EXPRESSION.



1. And can mine eyes without a tear, A weeping Saviour see ? Shall I not weep his groans to hear Who groaned and died for me ?



2. Blest Je - sus ! let those tears of thine Sub - due each stubborn foe ; Come, fill my heart with love di - vine, And bid my sorrows flow.



p ANDANTINO. *m* *f*

1. Why should our tears in sor-row flow, When God re-calls his own, And bids them leave a world of woe For an im-mor - tal crown.

2. Is not e'en death a gain to those Whose life to God is giv'n? Glad - ly to earth their eyes they close, To o - pen them in heav'n.

3. Their toils are past, their work is done, And they are full - y blest: They fought the fight, the vic-t'ry won, And en - tered in - to rest.

CALERA. C. M.

LEGATO.

1. When mus - ing sorrow weeps the past, And mourns the present pain, 'Tis sweet to think of peace at last, And feel that death is gain.

2. 'Tis not that murmuring thoughts a-rise, And dread a Father's will; 'Tis not that meek sub - mis - sion flies, And would not suf - fer still:

3. It is that heaven-born faith surveys The path that leads to light, And longs her ea - gle plumes to raise, And lose herself in sight.

TENDERLY.

G. W. FOSTER.

1. How sweet the name of Je - sus sounds, In a be - liev - er's ear! It soothes his sorrows, heals his wounds, And drives a-way his fear.

2. It make the wounded spir - it whole, And calms the troubled breast; 'Tis man - na to the hun - gry soul, And to the weary, rest.

3. I would thy boundless love proclaim, With ev' - ry fleeting breath; So shall the mu - sic of thy name Re-fresh my soul till death.

CONTRITION. C. M.

ANDANTE.

1. Oh for a clo - ser walk with God! A calm and heavenly frame! A light to shine up - on the road That leads me to the Lamb!

2. Where is the bless - ed - ness I knew, When first I saw the Lord? Where is the soul - re - freshing view Of Je - sus and his word?

3. What peaceful hours I once en - joyed! How sweet their mem'ry still! But they have left an ach - ing void The world can nev - er fill.

1. I would be thine; oh, take my heart, And fill it with thy love; Thy sa-cred im-age, Lord im-part, And seal it from a - bove.

2. I would be thine; but while I strive To give my-self a - way, I feel re - bell-ion still a - live, And wander while I pray.

3. I would be thine; but, Lord, I feel E - vil still lurks with - in; Do thou thy ma - jes - ty re-veal, And o - ver-come my sin.

VICTORY, C. M.

ALLEGRO.

1. A - wake, my soul; stretch every nerve, And press with vigor on; A heaven-ly race demands thy zeal, And an immortal crown, And an im-mor-tal crown.

And press with vigor on, And press with vigor on; A heavenly race demands thy zeal, And an immortal crown, And an im-mor-tal crown.

2. A cloud of wit - nesses around Hold thee in full survey; Hold thee in full survey; Forget the steps al - ready trod; And onward urge thy way, And onward urge thy way.

ENERGETIC.

1. Let them neg-lect thy glo-ry, Lord, Who nev-er knew thy grace; But our loud song shall still record The wonders of thy praise.

2. 'Twas he (and we'll a-dore his name) Who form'd us by a word; 'Tis he restores our ru-ined frame; -Sal-va-tion to the Lord.

3. Ho-san-na! let the earth and skies Re - peat the joy - ful sound: Rocks,hills,and vales reflect the voice, In one e - ter - nal round.

MORTON. C. M.

MELVIN F. BROOKINGS.

1. The Lord de - clares his will, And keeps the world in awe; Amidst the smoke of Si - nai's hill, Breaks out his fi - ry law.

2. We read the heavenly word, We take the of-fered grace; O - bey the statutes of the Lord, And trust his prom-is - es.

3. In vain shall Sa-tan rage Against a book di - vine,-Where wrath and lightning guard the page, Where beams of mer - cy shine.

MARDEN. C. M.

SLOWLY.

1. God moves in a mys-te - rious way, His won - ders to perform; He plants his footsteps in the sea, And rides up - on the storm.

2. Ye fear - ful saints, fresh cour-age take; The clouds ye so much dread, Are big with mer-cy, and shall break With blessings on your head.

3. Judge not the Lord by fee - ble sense, But trust him for his grace; Behind a frowning provi-dence He hides a smiling face.

VIBBERT. C. M.

J. H. TENNEY.

1. Jesus, these eyes have never seen That ra-diant form of thine! The vail of sense hangs dark between Thy blessed face and mine!

2. I see thee not, I hear thee not, Yet art thou oft with me; And earth hath ne'er so dear a spot, As where I meet with thee.

3. Like some bright dream that comes unsought, When slumbers o'er me roll, Thine image ev - er fills my thought, And charms my ravish'd soul.

ALLEGRO.

1. Be-gin the high, ce - lestial strain, My raptured soul, and sing A sacred hymn of grateful praise To heaven's al - migh-ty King.

2. Ye curling fountains as ye roll Your silver waves a - long, Re - peat to all your verdant shores The subject of the song.

3. Bear it ye breezes, on your wings, To distant climes a - way, And round the wide extended world The loft - y theme con - vey.

WINSLOW. C. M.

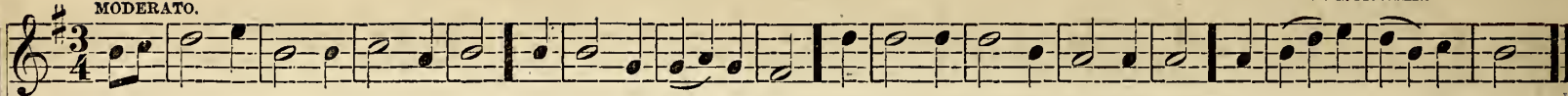
R. P. SPELLER.

1. Think gently of the err - ing one! And let - us not for - get, Howev - er dark - ly stained by sin, He is our brother yet.

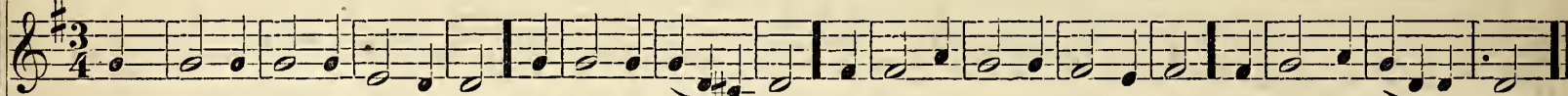
2. Speak gently to the err - ing one! Thou yet may'st lead him back, With holy words, and tones of love, From misery's thorny track.

3. For - get not thou hast oft - en sinned, And sin - ful yet must be: Deal gently with the erring one, As God has dealt with thee.

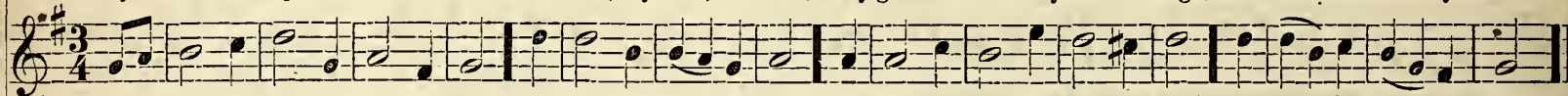
MODERATO.



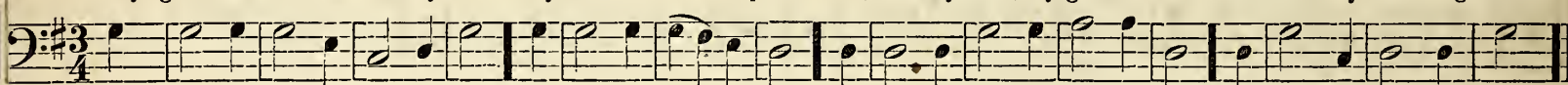
1. Dear Father, to thy mer - cy-seat My soul for shelter flies: 'Tis here I find a safe retreat When storms and tempests rise.



2. My cheerful hope can nev - er die, If thou, my God, art near; Thy grace can raise my comforts high, And ban - ish ev' - ry fear.

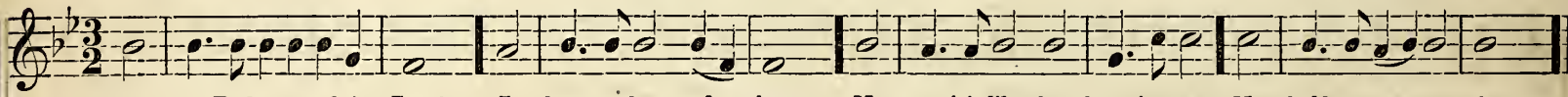


3. My great Protec - tor, and my Lord, Thy constant aid impart; Oh, let thy kind, thy gracious word Sus - tain my trembling heart!

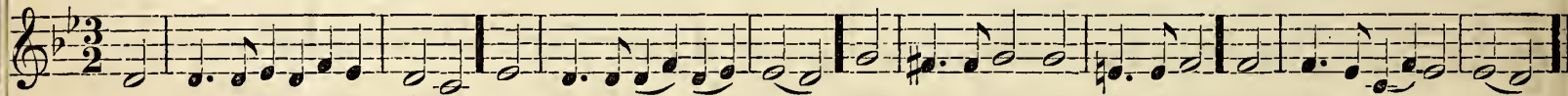


FOSKET. C. M.

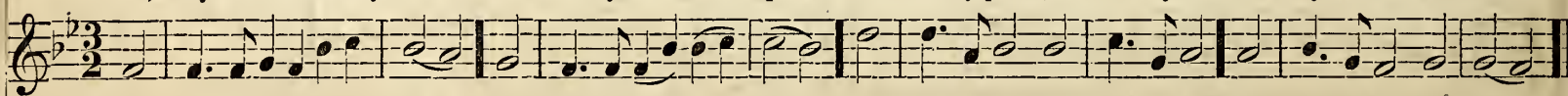
DR. J. B. HERBERT.



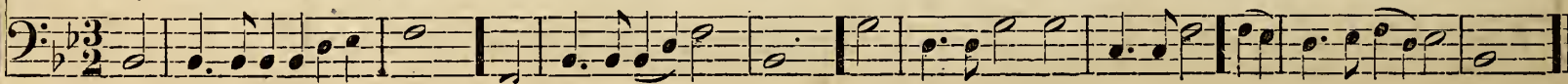
1. Thou dear Redeemer, dying Lamb, I love to hear of thee; No music's like that charming name, Nor half so sweet can be.




2. Oh, may I ever hear thy voice In mercy to me speak; In thee, my priest, will I rejoice, And thy sal - va - tion seek.



3. My Jesus shall be still my theme, While on this earth I stay; I'll sing my Je - sus' lovely name, When all things else de - cay.



The sea grows calm at thy command,  

1. 'Tis by thy strength the mountains stand, God of e - ternal power; The sea grows calm at thy command, And tempests cease to roar, And tempests cease to roar.

2. Thy morning light and eve - ning shade Succes - sive comforts bring; Thy plenteous fruits make har - vest glad, Thy flowers adorn the spring, Thy flowers adorn the spring.

3. The thirsty ridges drink their fill, And ranks of corn appear, Thy ways a - bound with blessings still, Thy goodness crowns the year, Thy goodness crowns the year.



ALICE. C. M.

ANDANTE.

1. In vain we seek for peace with God By methods of our own: Je - sus, there's noth - ing but thy blood Can bring us near thy throne.

2. The threat'nings of thy broken law, Impress our souls with dread; If God his sword of ven - geance draw, It strikes our spirits dead.

3. 'Tis by thy death we live, O Lord; 'Tis on thy cross we rest; For ev - er be thy love a - dored, Thy name for - ev - er blest.



FLUSHING. C. M.

1. How sweet and heavenly is the sight, When those that fear the Lord, In mutual love and peace u - nite, And thus ful - fil his word.

2. When each can feel his brother's sigh, And with him bear a part; When sorrow flows from eye to eye, And joy from heart to heart.

3. When love in one de - light - ful stream Thro' every bos - om flows, And u - nion sweet and dear esteem, In eve - ry ac - tion glows.

MILLIE. C. M.

DR. J. B. HERBERT.

1. There's not a star whose twinkling light, Illumes the distant earth, And cheers the sol - emn gloom of night, But goodness gave it birth.

2. There's not a cloud whose lews dis - til Up - on the parching clod, And clothe with verdure vale and hill, That is not sent by God.

3. There's not a place in earth's vast round, In o - cean deep, or air, Where skill and wis - dom are not found; For God is eve - ry - where.

SHAW. C. M.

C. C. CASE

148 149

1. To thee, my Shepherd, and my Lord, A grateful song I'll raise, Oh, let the feeblest of thy flock, At-tempt to, speak

2. My life, my joy, my hope I owe, To this a-maz-ing love; Ten thousand thousand comforts here, And no- bler bliss a- bove.

BOSCAWEN. C. M.

J. H. TENNEY.

1. On thee, each morning, O my God, My waking thoughts at-tend; In whom are founded all my hopes, In whom my wish-es end.

2. My soul in pleasing won-der lost, Thy boundless love sur-veys; And fired with grateful zeal prepares The sac-ri-fice of praise.

3. At morn, at noon, at night, I'll still Thy growing work pur-sue; And thee a-lone will praise, to whom E-ter-nal praise is due.

PECKHAM. C. M.

DR. M. J. M.

1. Must Je - sus bear the cross a - lone, And all the world go free? No, there's a cross for ev' - ry one, And there's a cross for me.

2. How hap - py are the saints a - bove, Who once went sorrowing here! But now they taste unmingled love, And joy with-out a tear.

3. The con-se - crat - ed cross I'll bear, Till death shall set me free, And then go home my crown to wear, For there's a crown for me.

KAREN. C. M.

L. MARSHALL.

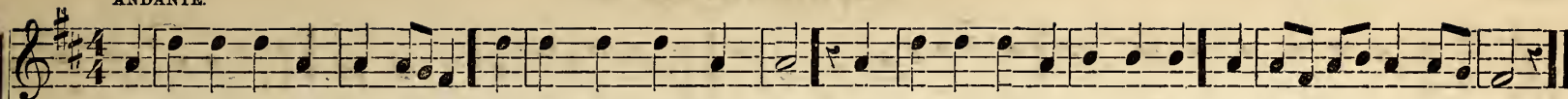
ALLEGRO MODERATO.

1. In vain we seek for peace with God By methods of our own: Blest Saviour, nothing but thy blood Can bring us near the throne.

DUET.

2. The threatenings of thy broken law Impress the soul with dread; If God his sword of jus-tice draw, It strikes the spir it dead.

3. But thy a - ton-ing sac - ri - fice Hath answered all demands; And peace and pardon from the skies Are blessings from thy hands.



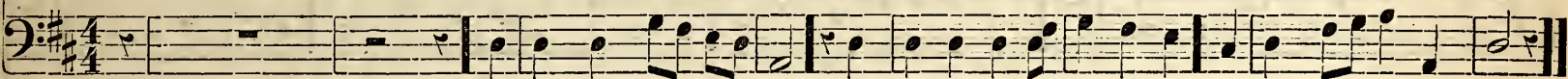
1. Sweet is the prayer whose holy stream In earnest pleading flows; De - vo-tion dwells upon the theme, And warm and warmer glows.



2. Faith grasps the blessing she desires; Hope points the upward gaze; And Love, ce - les-tial Love, inspires The el - oquence of praise.



3. But sweeter far the still small voice, Unheard by hu - man ear, When God hath made the heart rejoice, And dried the bit - ter tear.



HEAVENLY HOME. C. M.

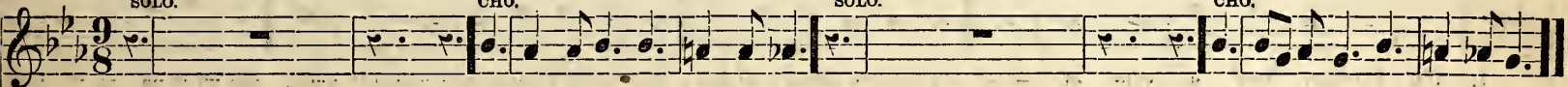
DR. MUNGER.

SOLO.

CHO.

SOLO.

CHO.



1. Come hither, all ye weary souls, Ye heavy-lad-en sinners come; I'll give you rest un-to your toils, And raise you to my heavenly home.

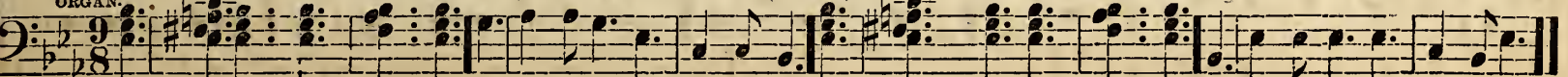


2. They shall find rest who learn of me: I'm of a meek and low-ly mind; But pas-sion rag - es like the sea, And pride is restless as the wind.

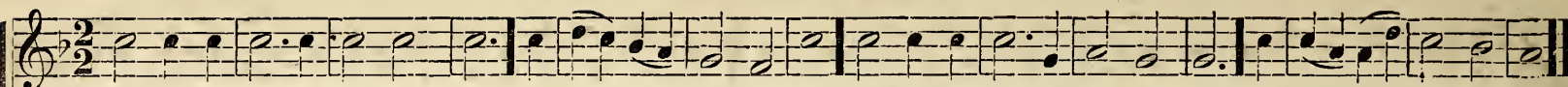


3. Blest is the man whose shoulders take My yoke, and bear it with delight: My yoke is ea - sy to the neck; My grace shall make the burden light.

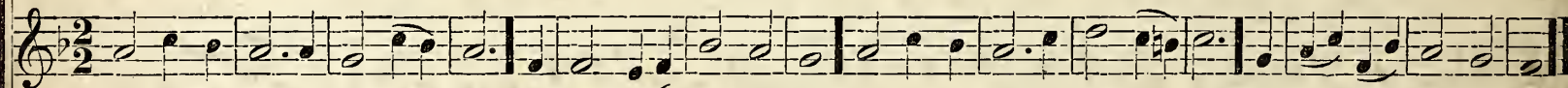
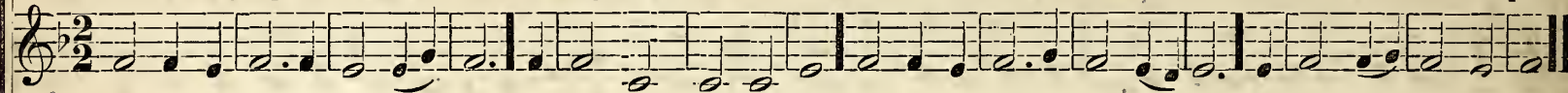
ORGAN.



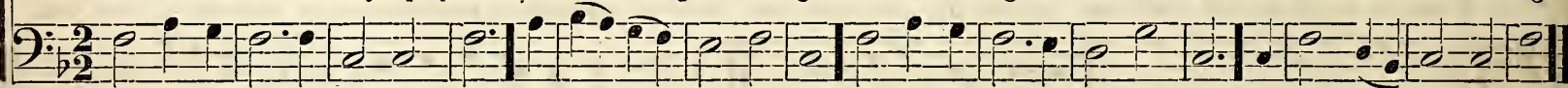
ALABAMA. C. M.



1. Earth's stormy night will soon be o'er, The rag - ing wind will cease; The Christian's bark will reach the shore Of heaven's e - ter - nal peace.



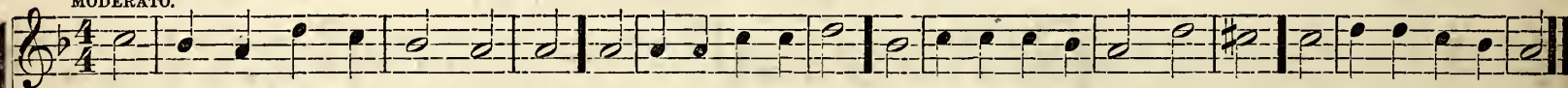
2. E'en now the dis - tant rays ap - pear, To chase the gloom of night; The Sun of Righteousness is near, And ter - rors take their flight.



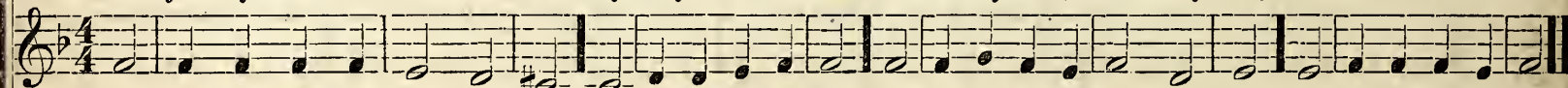
HARVEY. C. M.

L. MARSHALL.

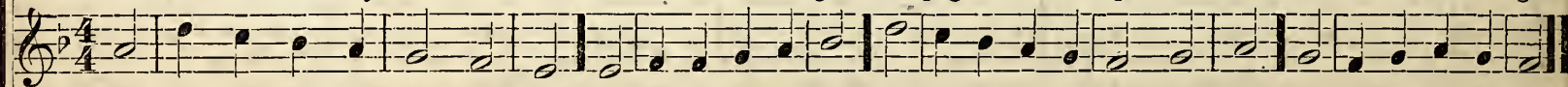
MODERATO.



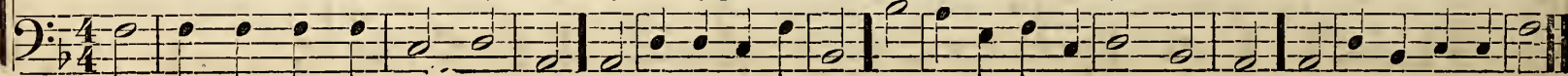
1. We jour-ney thro' a vale of tears, By many a cloud o'er-cast; And worldly cares, and world-ly fears, Go with us to the last.



2. Not to the last! Thy word hath said, Could we but read a-right, Poor pilgrim, lift in hope thine head; At eve it shall be light.



3. Tho' earth-born shadows now may shroud Thy thorny path a-while, God's blessed word can part each cloud, And bid the sunshine smile.



1. My God! my Father! bliss-ful name! Oh may I call Thee mine? May I with sweet as-surance claim, A por-tion so di-vine.

2. This on-ly can my fears con-trol, And bid my sor-rows fly; What harm can ev-er reach my soul, Be-neath my Fa-ther's eye.

3. What-e'er thy Prov-idence de-nies, I calm-ly would re-sign; For thou art good, and just, and wise: Oh! bend my will to thine.

CASSIE. C. M.

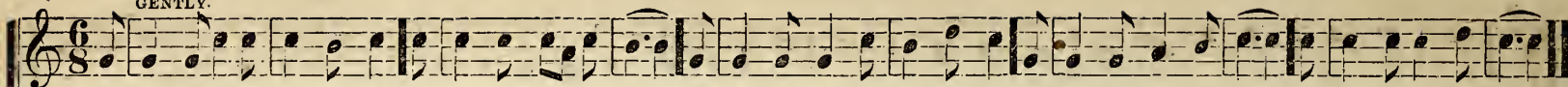
TENDERLY.

1. Dear as thou wert, and just-ly dear, We will not weep for thee: One thought shall check the starting tear; It is, that thou art free.

2. And thus shall faith's consol-ing pow'r The tears of love re-strain: O, who that saw thy part-ing hour Could wish thee here a-gain.

3. Tri-umphant in thy clos-ing eye The hope of glo-ry shone; Joy breathed in thy ex-pir-ing eye, To think the race was run.

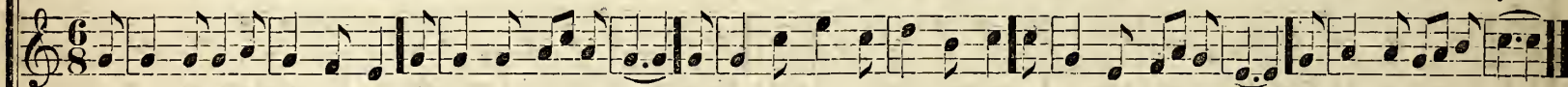
GENTLY.



1. Majestic sweetness sits enthroned Upon the Saviour's brow; His head with radiant glories crowned, His lips with grace o'erflow, His lips with grace o'erflow.



2. No mortal can with him compare, Among the sons of men; Fairer is he than all the fair That fill the heavenly train, That fill the heavenly train.



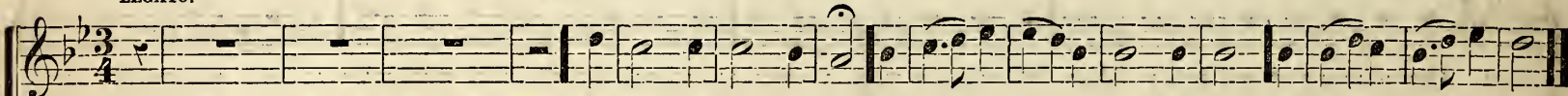
3. He saw me plunged in deep distress, He flew to my re - lief; For me he bore the shameful cross, And carried all my grief, And carried all my grief.



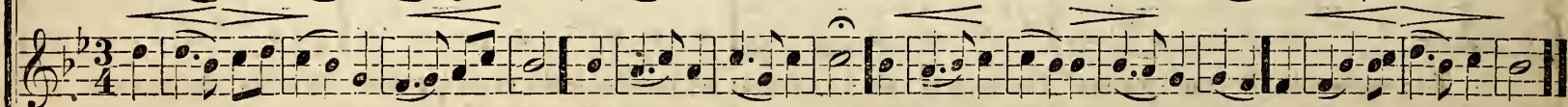
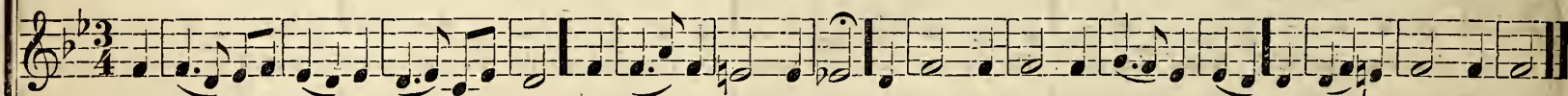
GILSON. C. M.

G. W. FOSTER.

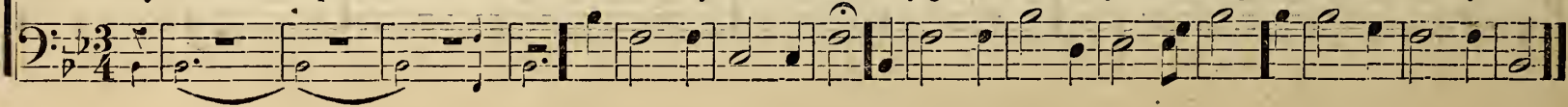
LEGATO.



1. Dear Fa - ther, to thy mer - cy - seat My soul for shel - ter flies: 'Tis here I find a safe retreat When storms and tempests rise.



2. My cheerful hope can nev - er die, If thou, my God, art near; Thy grace can raise my comforts high, And banish ev' ry fear.



Andante.

1. How sweet, how calm this Sabbath morn! How pure the air that breathes! And soft the sounds up - on it borne, And light its va - por wreathes.

2. It seems as if the Christian's prayer, For peace, and joy, and love, Were answered in the ver - y air That wafts its strain a - bove.

3. Let each un - ho - ly passion cease, Each e - vil thought be crushed, Each anxious care that mars thy peace In faith and love be hushed.

FARNHAM. C. M.

T. H. TANNER.

1. When brighter suns and milder skies Proclaim the op' - ning year, What various sounds of joy arise! What prospects bright appear! What prospects bright appear!

2. Earth and her thousand voices give Their thousand notes of praise; And all, that by his mercy live, To God their off'ring raise, To God their off' - ring raise.

3. The streams, all beautiful and bright, Reflect the morn - ing sky; And there, with music in his flight, The wild bird soars on high, The wild bird soars on high.

NOT TOO SLOW.

1. Father, to thee my soul I lift, My soul on thee de-pends; Convinced that eve-ry perfect gift From thee a-lone descends.

2. Mercy and love are thine a-lone, And power and wis-dom too; Without the Spir-it of thy Son, We nothing good can do.

3. We cannot speak one use-ful word; One holy thought con-ceive, Unless in an-swer to our Lord, Thyself the bless-ing give.

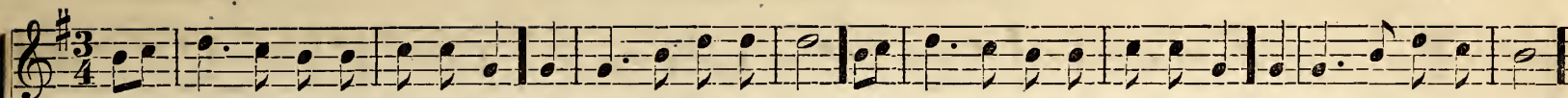
BELLOTA. C. M.

DR. M. J. MUNGER.

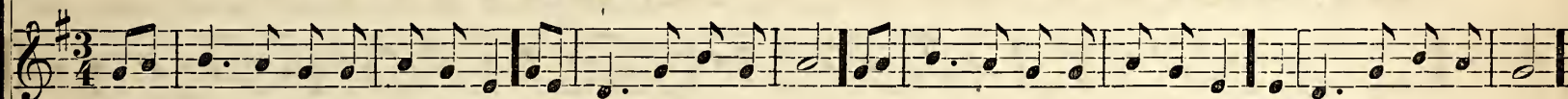
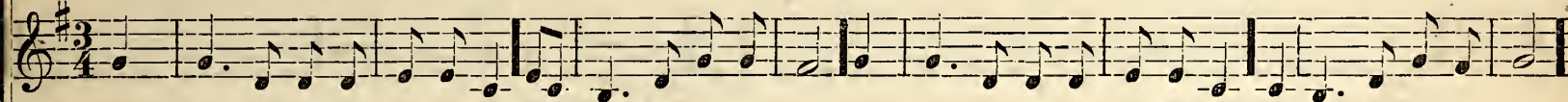
1. On thee, each morning, O my God, My waking thoughts at-tend, In whom are founded all my hopes, In whom my wish-es end.

2. My soul, in pleasing wonder lost, Thy boundless love sur-veys, And fired with grateful zeal, pre-pares The sac-ri-fice of praise.

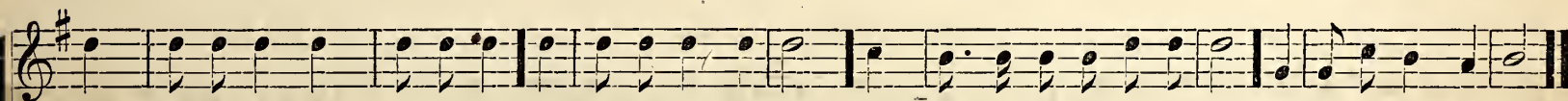
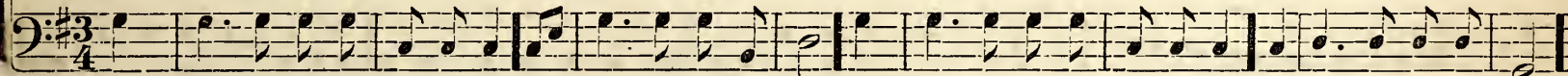
3. When evening slumbers press my eyes, With thy pro-tection blest, In peace and safety I com-mit My weary limbs to rest.



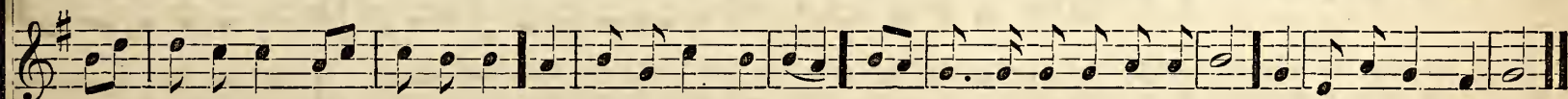
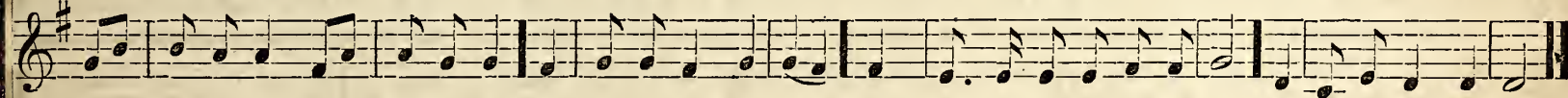
1. More sweet than o-dors which at morn, Are waft - ed thro' the sky, Soars Char - i - ty's pure incense, borne From earth to Him on high.



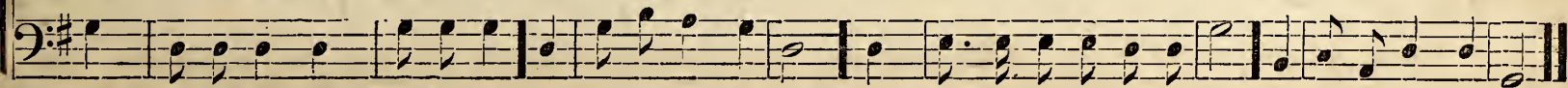
3. When God looks from his throne above, No sight his eye can scan So pleas-ing as the deed of love, Which binds man more to man.



2. It can the woes of oth - ers cure, And brings its own reward; For what we give un-to the poor, We lend un-to the Lord.



4. And an-gels where they dwell secure, Those deeds with joy re - cord; For what we give un-to the poor, We lend un - to the Lord.



1. Je - ru - sa - lem! my glorious home, Name ev - er dear to me! When shall my la - bors have an end, In joy, and peace, and thee?

3. There happier bowers, than Eden's bloom, Nor sin, nor sorrow know; Blest seats! thro' rude and stormy scenes, I onward press to you.

5. Je - ru - sa - lem my glorious home! My soul still pants for thee; Then shall my la-bors have an end, When I thy joys shall see.

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. It contains the melody for the first and third verses. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second and fourth verses. The third staff is a treble clef with the same key signature and time signature, containing the melody for the first and third verses. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line for the first and third verses.

2. Oh! when, thou ci - ty of my God, Shall I thy courts as - cend; Where ev - er - more the an - gels sing, Where Sabbaths have no end.

4. Why should I shrink at pain and woe? Or feel at death dis - may? I've Canaan's good - ly land in view, And realms of end - less day.

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. It contains the melody for the second and fourth verses. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second and fourth verses. The third staff is a treble clef with the same key signature and time signature, containing the melody for the second and fourth verses. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line for the second and fourth verses.

MASON. C. M. Double.

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G. W. FOSTER.

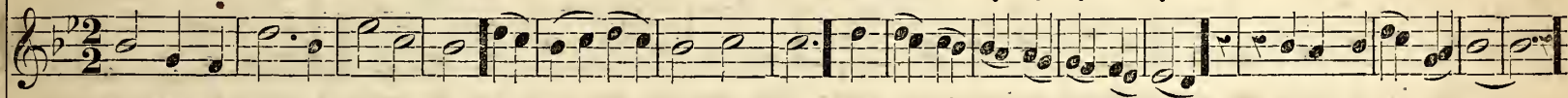
ALLEGRETTO.



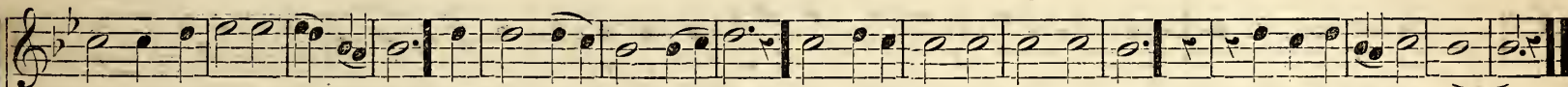
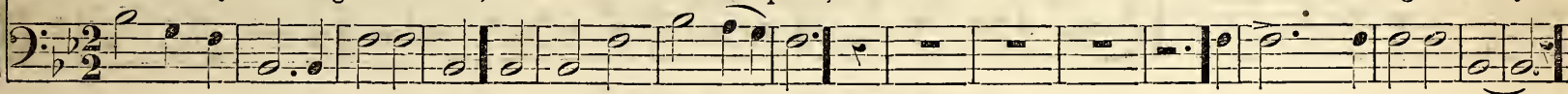
1. The Lord him-self, the mighty Lord, Vouchsafes to be my guide ; The Shepherd, by whose constant care My wants are all sup - plied.



SOSTENUTO.



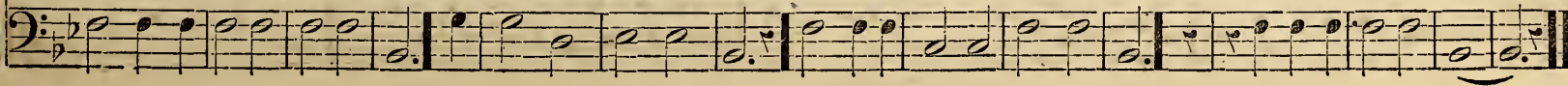
3. He does my wandering soul re-claim, And to his end-less praise, In-struct with humble zeal to walk In his most righteous ways.



2. In tender grass he makes me feed, And gen - tly there re - pose ; Then leads me to cool shades, and where Refreshing wa - ter flows.



4. I pass the gloomy vale of death, From fear and dan-ger free ; For there his aid-ing rod and staff Defend and comfort me.



TENDERLY.



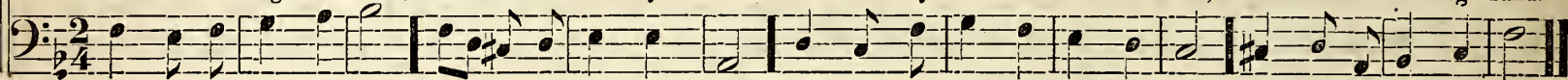
1. Come to the land of peace, From shadows, come a - way, Where all the sounds of weeping cease, And storms no more have sway.



2. Fear hath no dwelling here; But pure re - pose and love Breathe thro' the bright ce - les - tial air, The spir - it of the dove.

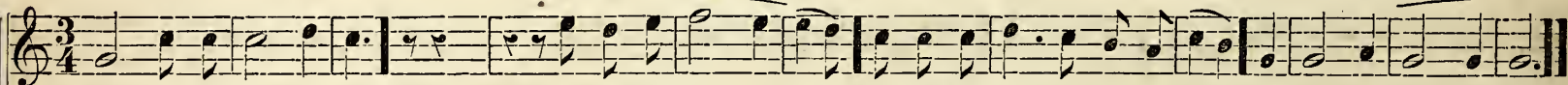


3. Come to the bright and blest, Gathered from ev - 'ry land: For here thy soul shall find its rest, A - midst the shining band.

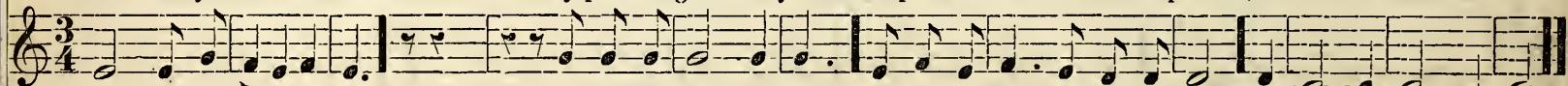


PEACE. S. M. . No. 2.

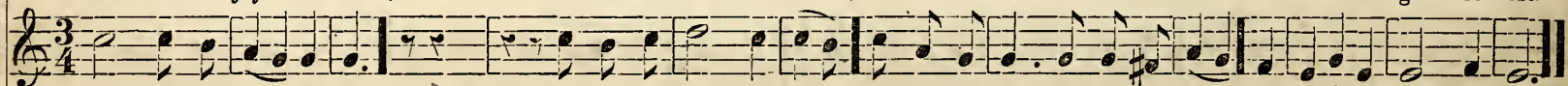
G. W. FOSTER.



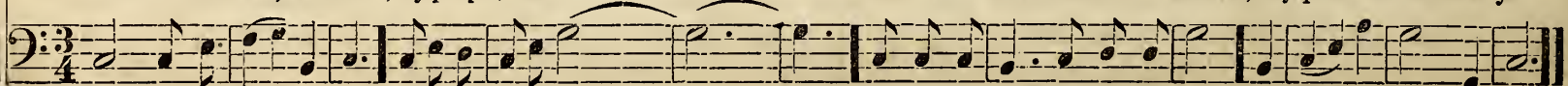
1. Let not your heart be faint; My peace I give to you—Such peace as rea-son nev - er planned, Nor sinners ev - er knew.



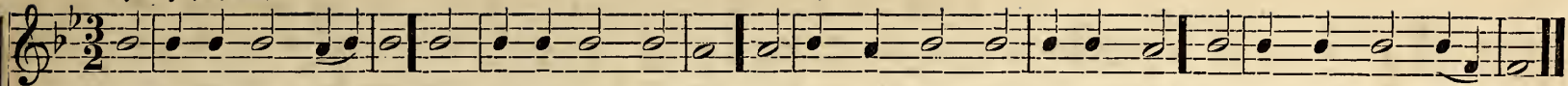
2. It tells of joys to come; It soothes the troubled breast; It shines, a star a - mid the storm—The har-bin - ger of rest.



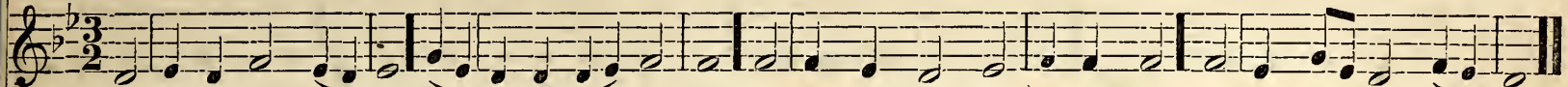
3. Then murmur not, nor mourn, My people, faint and few: Tho' earth to its foun-da - tion shake, My peace I leave with you.



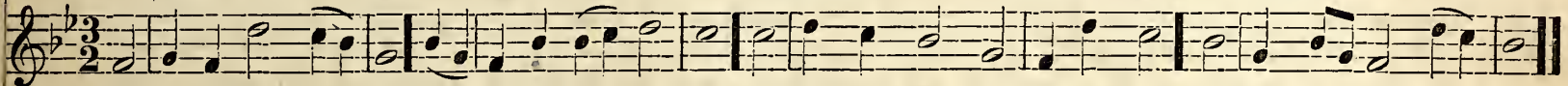
Hymn by L. AUSTIN.



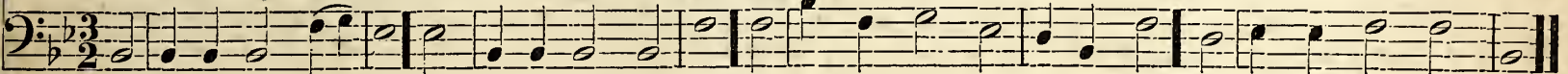
1. Blest be thy love, dear Lord, That taught us this sweet way On - ly to love thee for thy - self, And for that love o - bey.



2. Whether we sleep or wake, To thee we both re - sign; By night we see, as well as day, If thy light on us shine.



3. Oh thou, our soul's chief hope! We to thy mer - cy fly; Where'er we are, thou canst pro - tect, Whate'er we need sup - ply.



JUNIOR. S. M.

W. G. MCKAIN.

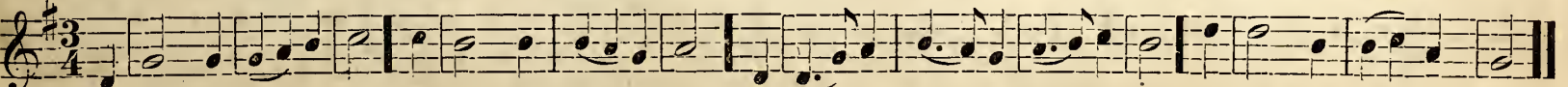
SPIRITED.



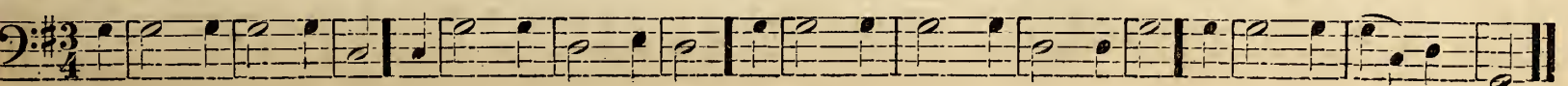
1. While my Re-deemer's near, My Shepherd and my Guide, I bid fare - well to anxious fear: My wants are all sup-plied.



2. To ev - er - fragrant meads, Where rich a - bundance grows, His gracious hand in - dul - gent leads, And guards my sweet re - pose.



3. Dear Shepherd, if I stray, My wandering feet restore, To thy fair pas - tures guide my way, And let me rove no more.



1. My Fa-ther! cheering name, Oh, may I call thee mine; May I with sweet as-sur-ance claim, A portion so di-vine.

2. What-e'er thy will de-nies, I calm-ly would re-sign; For thou art just, and good, and wise, Oh, bend my will to thine.

3. What-e'er thy will or-dains, Oh, give me strength to bear; Still let me know a Fa-ther reigns, And trust a Father's care.

MARYNETTE. S. M.

J. H. TENNEY.

1. Seek not on earth thy home, Child of Re-deem-ing love; Rather in wildest des-erts roam Than lose thy rest a-bove.

2. The hand of faith ex-tend, E-ter-nal life se-secure; With Je-sus for thy guide and friend, The heavenly prize is sure.

3. Seek not on earth thy home, Child of re-deem-ing grace; Seek now, while nearing to the tomb, Thy Father's smil-ing face.

ANDANTE.

1. How gen - tle God's commands, How kind his precepts are; Come cast your burdens on the Lord, And trust his constant care.

2. Be-neath his watchful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his children well.

3. His goodness stands approved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a - way.

WASHINGTON, S. M.

MELVIN F. BROOKINGS.

FIRMLY.

A-wake and sing the song, Of Moses and the Lamb; Wake ev' - ry heart and ev' - ry tongue, To praise the Sav - iour's name.

A-wake and sing the song Of Moses and the Lamb; Wake every heart and ev' - ry tongue, To praise the Sav - iour's name.

A-wake and sing the song Of Moses and the Lamb; Wake ev'ry heart and ev'ry tongue,.... To praise the Sav - iour's name.

1. An - oth - er day is past, The hours for - ev - er fled, And time is bear - ing us a - way To min - gle with the dead.

2. Our minds in per - fect peace Our Fa - ther's care shall keep; We yield to gen - tle slumber now, For thou canst nev - er sleep.

3. How blessed, Lord, are they On thee se - cure - ly stayed! Nor shall they be in life alarmed, Nor be in death dis - nayed.

AUBURN DALE. S. M.

SERIOSO.

MOSES D. RANDALL.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief, Burst forth from ev' - ry eye.

2. The Son of God in tears The wond'ring an - gels see; Be thou as - ton - ish'd, O my soul; He shed those tears for thee.

3. He wept that we might weep: Each sin demands a tear; In heaven a - lone no sin is found, And there's no weeping there.

EARNESTLY.

1. An - oth - er day is past, The hours for - ev - er fled, And time is bear - ing us a - way To min - gle with the dead.

2. Our minds in per - fect peace Our Father's care shall keep; We yield to gen - tle slumber now, For thou canst nev - er sleep.

3. How blessed, Lord, are they On thee se - cure - ly stayed! Nor shall they be in life alarmed, Nor be in death dismayed.

GATES. S. M.

G. W. FOSTER.

1. Blest be the tie that binds Our hearts in Christian love; The fel - low - ship of kin - dred minds Is like to that a - bove.

2. Be - fore our Fa - ther's throne We pour our ar - dent pray'rs; Our fears, our hopes, our aims are one, Our comforts and our cares.

ALLEGRO.

1. Soldiers of Christ! a-rise, And put your armor on, Strong in the strength which God supplies Thro' his eternal Son, Thro' his e - ter-nal Son.

2. Strong in the Lord of hosts, And in his mighty pow'r: Who in the strength of Jesus trusts, Is more than con-quer-or, Is more than conquer-or.

3. Stand, then, in his great might, With all his strength endued; But take, to arm you for the fight, The pan-o-ply of God; The pan-o - ply of God.

FOSTER, S. M.

J. WILLIAM SUFFERN.

1. Great God, now con - de - scend To bless our ris - ing race; Soon may their will - ing spir - its bend, The sub-jects of thy grace.

2. O what a pure de - light Their hap - pi - ness to see! Our warm-est wish - es all u - nite To lead their souls to thee.

3. Now bless, Thou God of love, This or - di - nance di - vine; Send thy good Spir - it from a - bove, And make these children thine.

GENTLENESS. S. M.

165

Dr. M. J. MUNGER.

SMOOTH AND FLOWING.

1. How gen - tle God's commands! How kind his pre-cepts are! "Come, cast your bur - dens on the Lord, And trust his constant care."

2. Be - neath his watchful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his children well.

3. Why should this anxious load Press down your wea - ry mind? Haste to your heavenly Father's throne, And sweet re - freshment find.

MARIAN. S. M.

J. H. TENNEY.

VERY GENTLY.

1. Rest for the toil - ing hand, Rest for the anx - ious brow, Rest for the wea - ry way-worn feet, Rest from all la - bor now.

2. Soon shall the trump of God Give out the wel-come sound, That shakes thy si - lent chamber walls, And breaks the turf-seal'd ground.

1. The Lord my Shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want be-side?

2. He leads me to the place, Where heavenly pasture grows, Where living wa-ters gently pass, And full sal-va-tion flows.

3. If, e'er I go astray, He doth my soul reclaim; And guides me in his own right way, For his most ho-ly name.

ATLANTIC. S. M.

MELVIN F. BROOKINGS.

1. O, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean depths to sound, Or pierce to ei-ther pole.

2. The world can nev-er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears There is a life a-bove, Un-measured by the flight of years, And all that life is love.

1. Let not your heart be faint, My peace I give to you, Such peace as rea-son nev-er plann'd, Nor sin-ners ev-er knew.

2. It tells of joys to come; To soothes the troubled breast; It shines, a star, a-mid the storm, The har-bin-ger of rest.

3. Then murmur not, nor mourn, My people, faint and few; Tho' earth to its foun-da-tion shake, My peace I leave with you.

GILCHRIST, S. M.

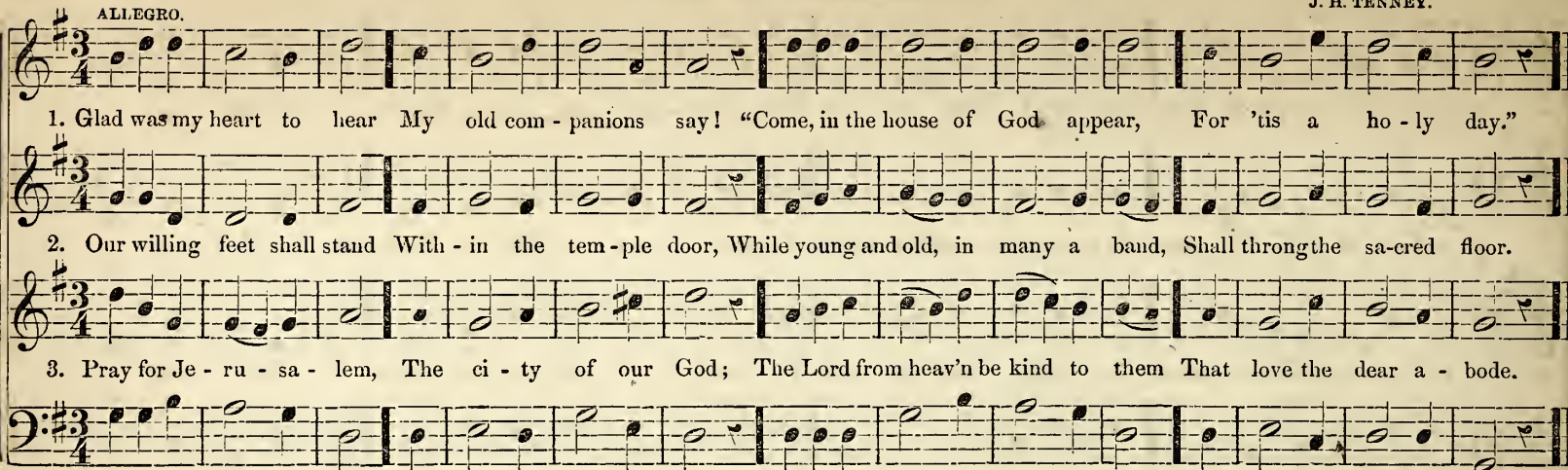
G. W. FOSTER.

1. One sweetly sol-emn thought Comes to me o'er and o'er, Nearer my parting hour am I Than e'er I was be-fore.

2. Near er my Father's house, Where ma-ny mansions be; Nearer the throne where Jesus reigns, Near-er the crys-tal sea.

3. Near-er my go-ing home, Lay-ing my burden down, Leaving my cross of hea-vy grief, Wearing my starry crown.

ALLEGRO.



1. Glad was my heart to hear My old com - panions say! "Come, in the house of God appear, For 'tis a ho - ly day."

2. Our willing feet shall stand With - in the tem - ple door, While young and old, in many a band, Shall through the sa - cred floor.

3. Pray for Je - ru - sa - lem, The ci - ty of our God; The Lord from heav'n be kind to them That love the dear a - bode.

REED. S. M.

Dr. M. J. MUNGER.

CANTABILE.



1. Dear Saviour! we are thine, By ev - er - lasting bonds, Our names, our hearts, we would resign; Our hearts are in thy hands.

2. To thee we still would cleave With ev - ergrowing zeal; If millions tempt us Christ to leave, Oh, let them ne'er pre - vail!

3. Thy spir - it shall u - nite Our souls to thee, our Head; Shall form in us thine im - age bright, And teach thy paths to tread.

PIANO.

1. Come to the land of peace; From shadows come a-way; Where all the sounds of weeping cease, And storms no more have sway.

2. Come to the bright and blest, Gathered from ev'-ry land; For here thy soul shall find its rest, A-mid the shining band.

3. In this di-vine a-bode Change leaves no saddening trace; Come, trust-ing spir-it, to thy God, Thy ho-ly rest-ing place.

LEONARD. S. M.

G. W. FOSTER.

VIGOROSO.

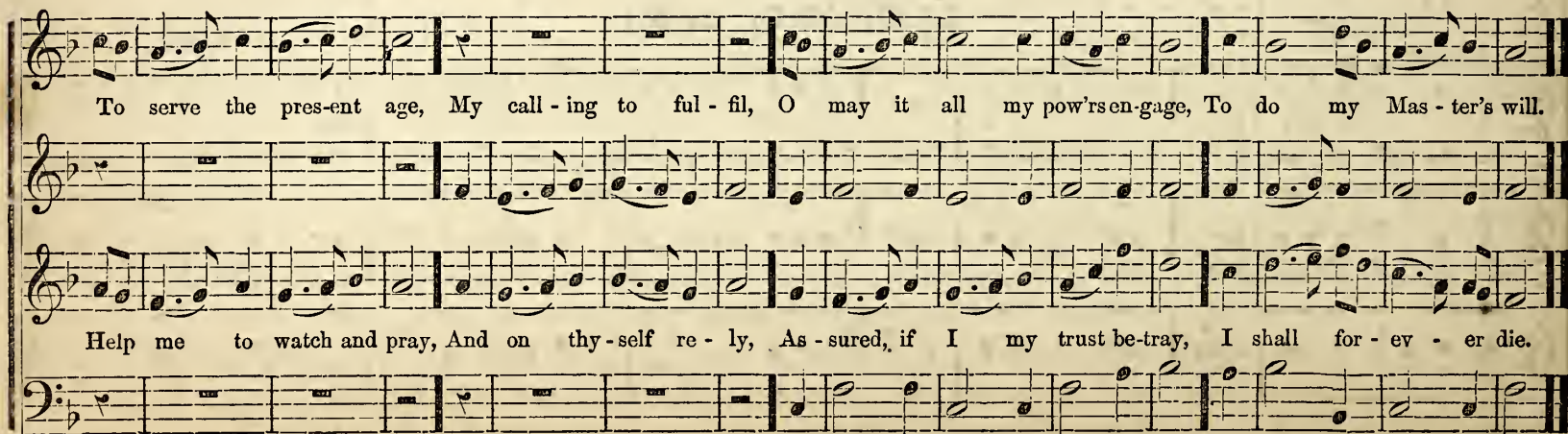
1. My soul, be on thy guard; Ten thousand foes a-rise; The hosts of sin are pressing hard To draw thee from the skies.

2. O, watch, and fight, and pray; The bat-tle ne'er give o'er; Renew it boldly every day, And help di-vine im-plore.

3. Ne'er think the victory won, Nor lay thine armor down; Thy arduous work will not be done Till thou ob-tain thy crown.



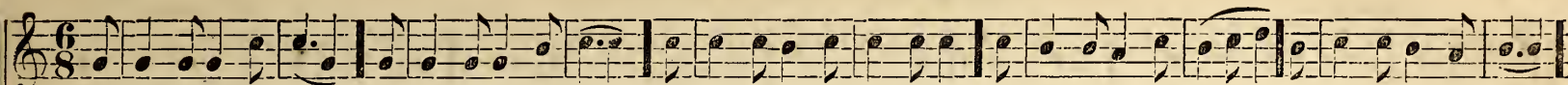
1. A charge to keep I have, A God to glo - ri - fy: A nev - er dy - ing soul to save, And fit it for the skies.



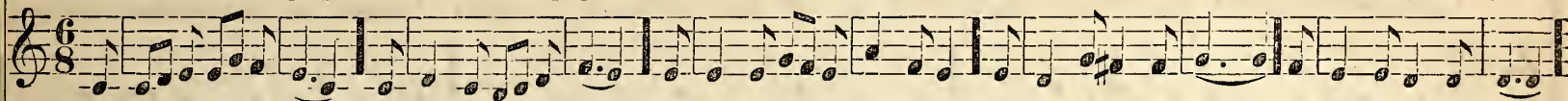
2. Arm me with jeal - ous care, As in thy sight to live; And O, thy ser - vant, Lord, pre-pare, A strict account to give.

To serve the pres-ent age, My call - ing to ful - fil, O may it all my pow'r sen-gage, To do my Mas - ter's will.

Help me to watch and pray, And on thy-self re - ly, As - sured, if I my trust be-tray, I shall for - ev - er die.



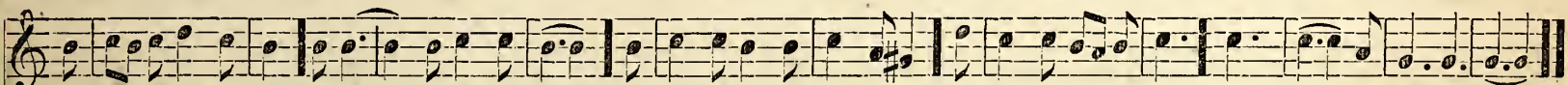
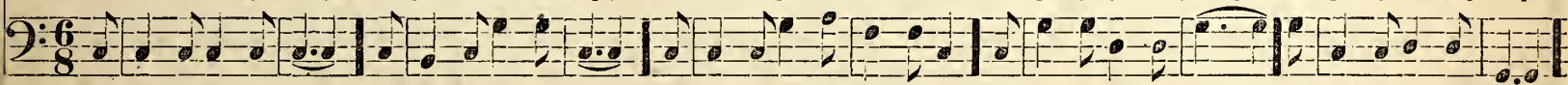
1. Sweet is the time of spring, When nature's charms ap - pear : The birds with ceaseless pleasure sing, And hail the op'ning year, And hail the op'ning year.



2. Sweet is the dawn of day, When light just streaks the sky; When shades and darkness pass away, And morning's beams are nigh, And morning's beams are nigh.



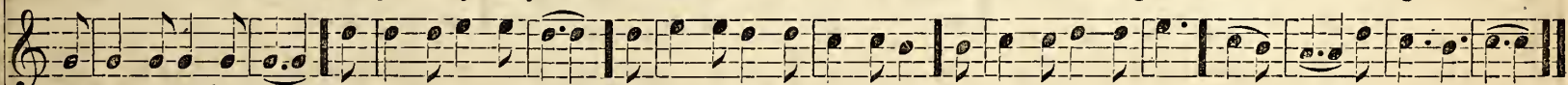
3. Sweet is the ear - ly dew, Which gilds the mountain tops, And decks each plant and flow'r we view, With pearly glittering drops, With pearly glittering drops.



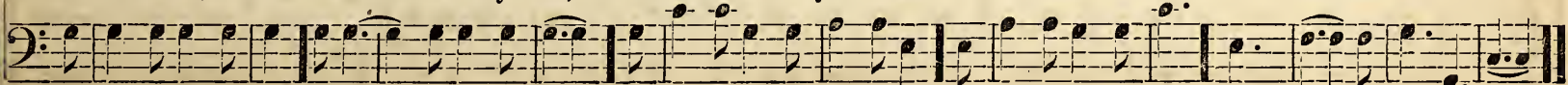
But sweeter far, the spring Of wis - dom and of grace, When children bless and praise their King, Who loves the youthful race, Who loves the youthful race.



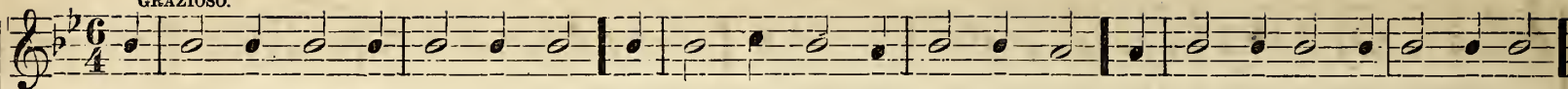
But sweeter far, the dawn Of pi - e - ty in youth; When doubt and darkness are withdrawn, Before the light of truth, Be - fore the light of truth.



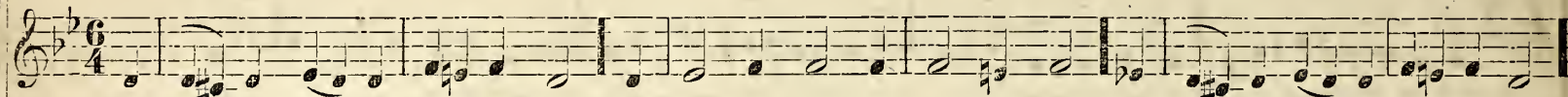
But sweeter far, the scene On Zi-on's ho - ly hill, When there the dew of youth is seen Its freshness to dis - til, Its freshness to dis - til.



GRAZIOSO.



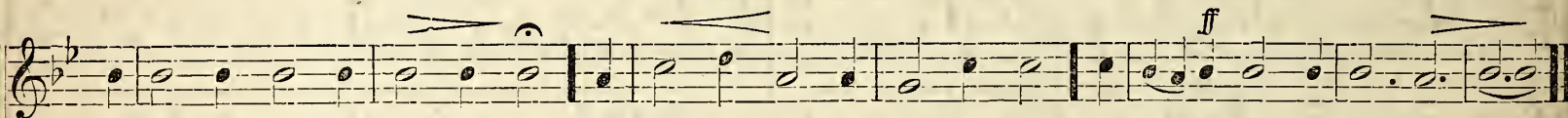
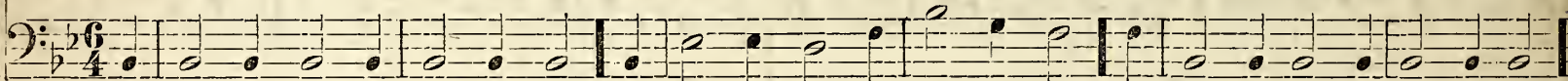
1. At evening time let there be light; Life's lit - tle day draws near its close; A - round me falls the shades of night;



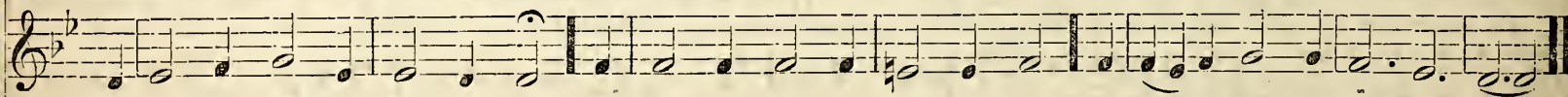
2. At evening time let there be light! Storm - y and dark hath been my day; Yet rose the morn di - vine - ly bright;



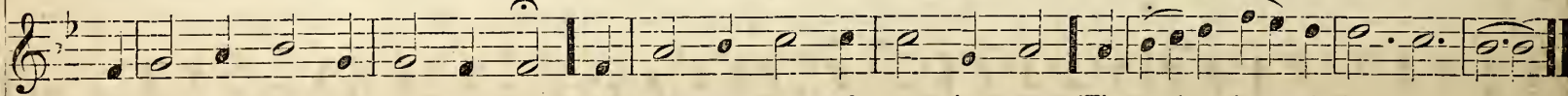
3. At evening time let there be light; For God hath spoken; it must be: Fear, doubt, and anguish take their flight;



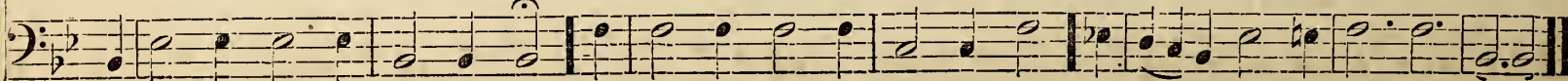
The night of death, the grave's re - pose; To crown my joys, to end my woes, At evening time let there be light.

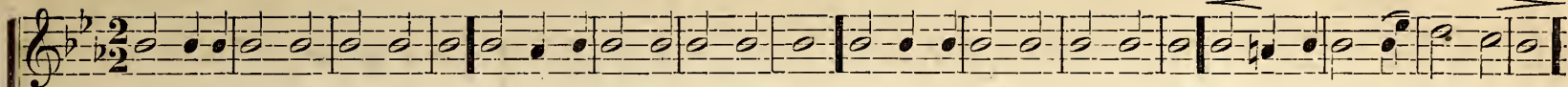


Dews, birds and blossoms cheered the way; Oh, for one sweet, one part - ing ray! At evening time let there be light.

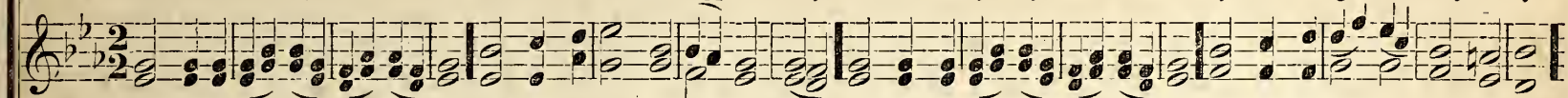


This glo - ry now is ris'n on me; Mine eyes shall His sal - va - tion see; 'Tis evening time, and there is light.

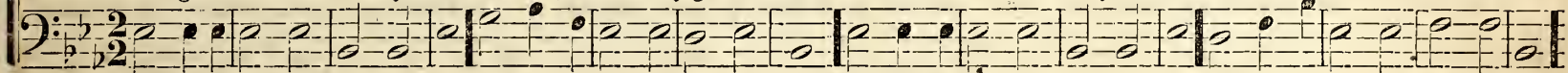




1. Father of mercies, God of love ! Oh, hear an humble suppliant's cry ! Bend from thy lofty seat a-bove, Thy throne of glorious maj-es - ty.

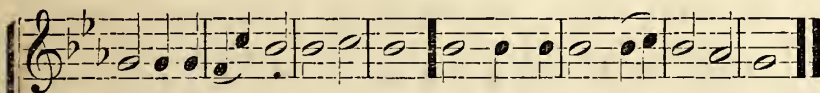


2. I urge no merits of my own, No worth, to claim thy gracious smile ; No, when I bow before thy throne, Dare to converse with God a-while.



MANLIUS. L. M. 6 lines.

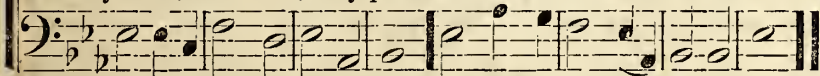
J. H. TENNEY.



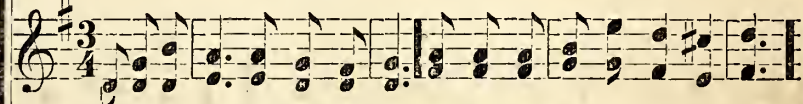
Oh, deign to hear my mournful voice, And bid my drooping heart rejoice.



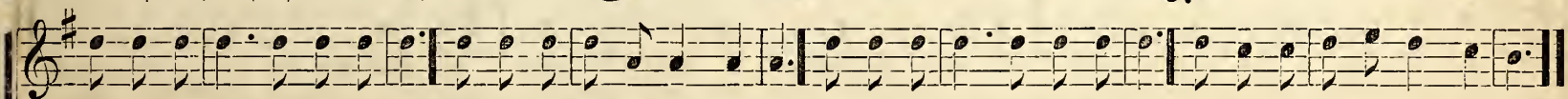
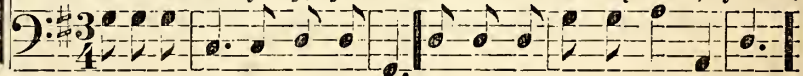
Thy name, blest Jesus, is my plea, Dearest and sweetest name to me !



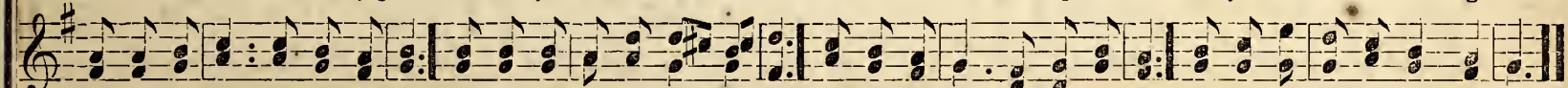
1. Thee will I love, my Strength and Tow'r, Thee will I love, my Joy and Crown,



2. Thee will I love, My Joy, my Crown ; Thee will I love, my Lord, my God ;



Thee will I love with all my power, In all my works, and thee alone ; Thee will I love, till that pure fire, Fills my whole soul with strong desire.



Thee will I love beneath thy frown Or smile, thy sceptre or thy rod : What tho' my heart and flesh decay, Thee shall I love in endless day.



1. I'll praise my Ma - ker with my breath ; And when my voice is closed in death, Praise shall em - ploy my no - bler powers :

2. Hap - py the man whose hopes re - ly On Is - rael's God ; he made the sky, And earth, and seas, with all their train :

3. The Lord hath eyes to give the blind, The Lord supports the sinking mind ; He sends the lab'r - ing conscience peace :

My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en-dures.

His truth for - ev - er stands se - cure ; He saves th'oppressed, he feeds the poor, And none shall find his prom - ise vain.

He helps the stranger in - distress, The wid - ow and the fa - ther - less, And grants the prisoner sweet re - lease.

1. O, could I speak the matchless worth, O, could I sound the glo - ries forth, Which in my Saviour shine,

2. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne;

3. O, the de - light - ful day will come, When Christ, my Lord, will bring me home, And I shall see his face;

The first system of the musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first three staves are for the vocal parts, each with a corresponding line of lyrics. The fourth staff is a bass line. The music is written in a simple, melodic style with many eighth and sixteenth notes.

I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes almost di - vine, In notes almost di-vine.

In loftiest songs of sweetest praise, I would, to ev - er - last - ing days, Make all his glories known, Make all his glo-ries known.

Then with my Saviour, Brother, Friend, A blest e - ter - ni - ty I'll spend, Triumphant in his grace, Triumphant in his grace.

The second system of the musical score continues the melody from the first system. It also consists of four staves with the same vocal parts and bass line. The lyrics continue across the staves. The musical notation remains consistent with the first system, using a 3/4 time signature and two flats.

ANDANTINO.

1. My God, thy boundless love I praise: How bright, on high, its glories blaze! How sweetly bloom below! It streams from thine e -

2. 'Tis love that paints the purple morn, And bids the clouds, in air upborne, Their genial drops distil: In ev' - ry ver-nal

3. But in the gos-pel it ap-pears In sweeter, fair - er char - ac - ters, And charms the ravished breast; There, love immor-tal

- - ternal throne; Through heaven its joys for - ev - er run, And o'er the earth they flow, And o'er the earth they flow.

beam it glows, And breathes in ev' - ry gale that blows, And glides in ev' - - ry rill, And glides in ev' - ry rill.

leaves the sky, To wipe the drooping mourner's eye, And give the wea - - ry rest, And give the wea - ry rest.

Hymn by L. R.
ANDANTE

1. Once slow and sad the eve-ning fell On des - ert path, on lone - ly dell, As sad and des - o - late,

2. But gleamed be - fore his dazzled sight A ra - diance more than morning light, From o - pen por - tals given;

3. He saw the glo - ry of that place, Whose light is God the Saviour's face, He saw its dwell - ers fair;

One laid him down to sleep a - lone, His couch the sand, his pil - low stone, The morn-ing tide to wait.

And on his charm-ed ear then rung A sound more sweet than mat - in song,— The cho - ral hymns of Heaven.

And learnt that des - o - late, a - lone, A wanderer from his Fa-ther's home,— God's presence still was there.

ANIMATO.

1. How pleasant 'tis to see Kindred and friends agree, Each in his proper sta - tion move, And each fulfil his part, With sympathizing heart, In all the cares of life and love.

2. Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills, Such streams of pleasure roll Thro' ev'ry friendly soul Where love like heav'nly dew distils.

MOORFIELDS. S. P. M.

THOMAS COMER. Formerly of Boston.

ALLEGRO MODERATO.

1. How pleasant 'tis to see Kindred and friends agree, Each in his proper station move ; And each fulfil his part, With sympathizing heart, In all the cares of live and love.

2. Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills; Such streams of pleasure roll Thro' ev'ry friendly soul, Where love like heav'nly dew, distils.

J. H. TENNEY.

ALLEGRO.



1. Hark! hark! the notes of joy Roll o'er the heaven - ly plains, And seraphs find..... em-ploy, For their sub-lim - est strains;

2. Bear, bear the tid - ings round; Let ev - 'ry mor - tal know What love in God.... is found, What pi - ty he can show;



Loud sound the harps, Loud sound the harps a - round the throne.

Some new de - light in heaven is known; Loud sound the harps a - round the throne.

Ye winds that blow, ye waves that roll, Con - vey the news from pole to pole.

Con - vey the news, Con vey the news, from pole to pole.

ALLEGRO.

1. { Fair shines the MORNING STAR; The silver trumpets sound,
 Their notes re-echo-ing far, While dawns the day a-round : Joy to the slave, the slave is free, It is the year of Ju - bi-lee.

1st. time. 2nd. time.

2. { Ye who yourselves have sold For debts for justice due.
 Ransomed, but not for gold, He gave him-self for you! Rise with your Lord; He sets you free, It is the year of Jubilee.

SALEM. H. M.

MELVIN F. BROOKINGS.

1. { Welcome, de-light-ful morn, Thou day of sa - cred rest! From the low train of mor - tal toys, I soar to reach im-mor-tal joys.
 I hail thy kind return, Lord make these moments blest. From the low train of mortal toys,

2. { Now may the King descend And fill his throne of grace; Let sin - ners feel thy quickning word, And learn to know and love the Lord.
 Thy scepter, Lord extend, While saints address thy face : Let sinners feel thy quick'ning word,

JOYFULLY.

1. Hark! what ce-lestial sounds, What mu-sic fills the air! It strikes the ravished ear: Now all is still; Now wild it floats In tuneful notes, Loud, sweet, and shrill.
Soft warbling fills the morn,

2. Th'an-gel-ic hosts de-cend, With har-mo-ny di-vine; And in full cho-rus join: "Fear not," say they, "Great joy we bring: Jesus your King, Is born to-day.
See how from heaven they bend,

3. "He comes, your souls to save From death's e-ter-nal gloom; He lifts you from the tomb: Your voices raise, With sons of light; Your songs unite Of end-less praise.
To realms of bliss and light

1st. time. 2d. time.

NEW JOY. H. M.

E. A. HANCHET.

1. Hark! hark! the notes of joy Roll o'er the heav'n-ly plains, Some new delight in heav'n is known; Loud sound the harps around the throne.
And seraphs find employ For their sublim-est strains;

2. Hark! hark! the sound draws nigh, The joyful host de-cends; He comes to bless our fall-en race; He comes with mes-sages of grace.
Je-sus forsakes the sky, To earth his foot-steps bend:

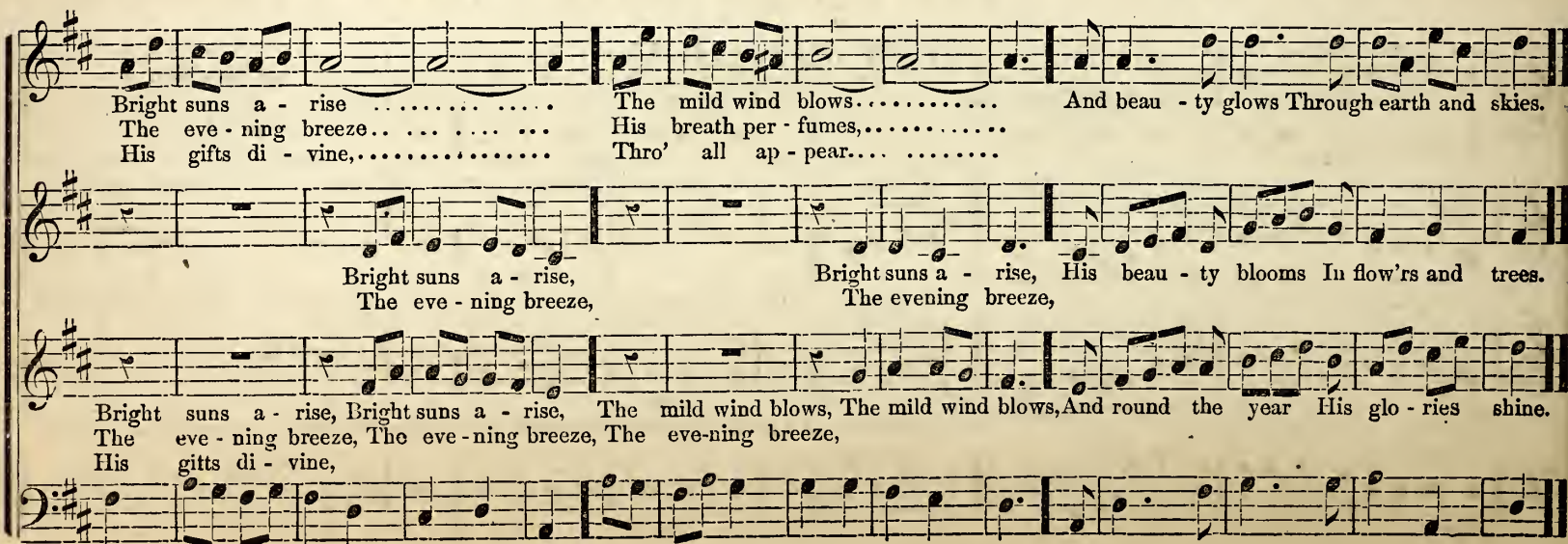
3. Bear, bear the tidings round! Let every mor-tal know Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole.
What love in God is found, What pi-ty he can show:



1. How pleasing is the voice Of God, our heavenly King; Who bids the frosts re - tire, And wakes the love - ly spring:

2. The morn with glory crown'd, His hand ar - rays in smiles; He bids the eve decline, Re-joic - ing o'er the hills:

3. With life he clothes the spring, The earth with sum - mer warms; He spreads th' autum - nal feast, And rides on win - try storms;



Bright suns a - rise The mild wind blows And beau - ty glows Through earth and skies.
 The eve - ning breeze His breath per - fumes,
 His gifts di - vine, Thro' all ap - pear

Bright suns a - rise, Bright suns a - rise, His beau - ty blooms In flow'rs and trees.
 The eve - ning breeze, The evening breeze,

Bright suns a - rise, Bright suns a - rise, The mild wind blows, The mild wind blows, And round the year His glo - ries shine.
 The eve - ning breeze, The eve - ning breeze, The eve - ning breeze,
 His gifts di - vine,

ANDANTE DIVOTO.

1. When I can trust my all with God, In tri-al's fearful hour, Bow all resigned beneath his rod, And bless his sparing pow'r; A joy springs up a-mid dis-tress, A fountain in the wil-der-ness.

2. Oh, to be brought to Jesus' feet, Though sorrows fix me there, Is still a privilege, and sweet, The en-er-gy of prayer, Though sighs and tears its language be, If Christ be nigh, and smile on me.

3. Then blessed be the hand that gave, Still blessed when it takes, Blessed be he who smites to save, Who heals the heart he breaks, Perfect and true are all his ways, Whom heaven adores, and earth obeys.

ANN ARBOR. C. H. M.

1. When I can trust my all with God, In trial's fearful hour, Bow all resigned beneath his rod, And bless his sparing pow'r, A joy springs up a-mid dis-tress, A fountain in the wil-der-ness.

2. Oh, to be brought to Jesus' feet, Tho' sorrows fix me there, Is still a privilege and sweet, The en-er-gy of prayer, Tho' sighs and tears its language be, If Christ be nigh, and smile on me.

3. Then blessed be the hand that gave, Still blessed when it takes; Blessed be he who smites to save, Who heals the heart he breaks: Perfect and true are all his ways, Whom heav'n adores and earth o-beys.

GENTLY.

1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no un - ion here of hearts,

2. Beyond the flight of time, Be - yond the reign of death There sure - ly is some bless - ed clime,

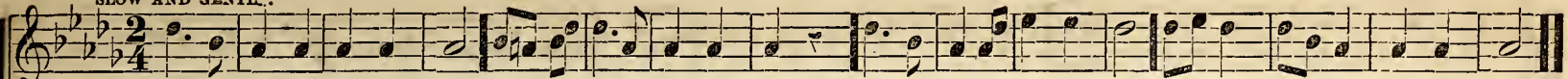
3. There is a world a - bove, Where part - ing is unknown; A long e - ter - ni - ty of love,

That finds not here an end; Were this frail world our fi - nal rest, Liv - ing or dy - ing none were blest.

Where life is not a breath, Nor life's af - fec - tions tran - sient fire, Whose sparks fly up - ward and ex - pire.

Formed for the good a - lone; And faith be - holds the dy - ing here Trans - plant - ed to that glo - rious sphere.

SLOW AND SENSITIVE.



1. Gently fall the dews of eve, Rais-ing still the languid flowers, Sweetly flow the tears that grieve, O'er a mourner's stricken hours.



2. Bless-ed tears and dews that yet Lift us nearer un-to heavez, Let us still his praise re-peat, Who in mer-cy all hath given.



AMELIA. 7s.

G. W. FOSTER.

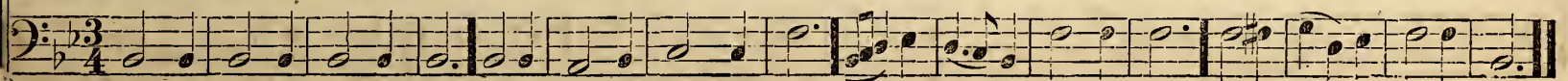
DELICATO.



1. Depth of mer-cy! can there be Mercy still re-served for me? Can my God his wrath for-bear, And the chief of sinners spare.



2. I have long withstood his grace; Long provoked him to his face; Would not hear his gracious calls; Grieved him by a thousand falls.



1. Ho - ly Spir-it. from on high, Bend o'er us with pitying eye; Now re-fresh the droop-ing heart; Bid the power of sin de - part.

2. Light up eve-ry dark re - cess Of our heart's un - god - li - ness; Show us every de - vious way Where our steps have gone astray.

3. Teach us, with re - pent-ant grief, Hum-bly to im-plore re - lief; Then the Saviour's blood re - veal, And our bro-ken spirits heal.

BLANCHE. 7s.

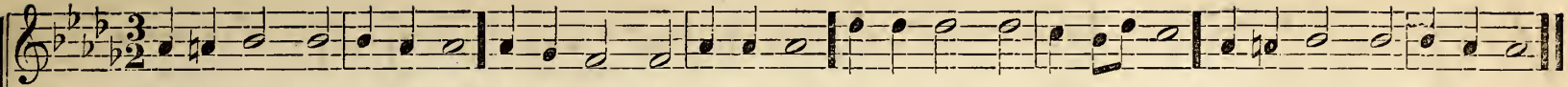
W. B. RICE. Lodi, Ohio.

CON ESPRESSIONE.

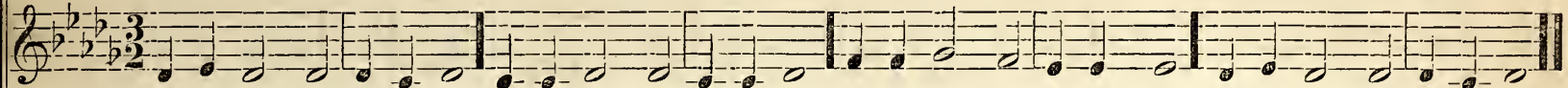
1. Soft-ly now the light of day, Fades up-on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day, Shall for-ev - er pass a - way; Then from sin and sorrow free; Lord we would com-mune with thee.

CRES. RITARD.



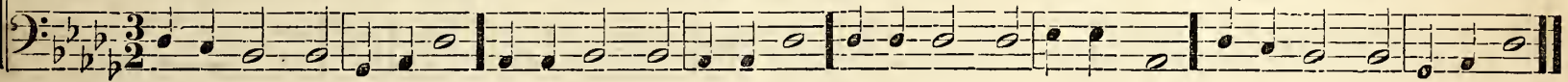
1. Brother, tho' from yonder sky, Cometh neither voice nor cry; Yet we know for thee to-day, Every pain hath passed a-way.



2. Not for thee shall tears be giv'n, Child of God, and heir of heaven, For he gave thee sweet re-lease; Thine the Christian's death of peace.



3. Well we know thy liv-ing faith, Had the power to conquer death; As a liv-ing rose may bloom By the bor-der of the tomb.

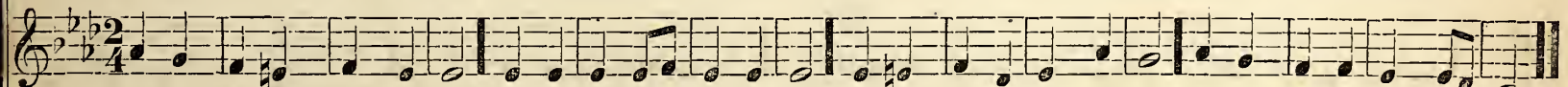


FINNEY. 7s.

M. L. BARTLETT.



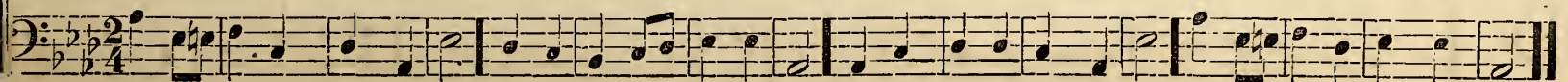
1. Sinners, turn; why will ye die? God, your Mak-er, asks you why, God, who did your be-ing give, Made you with himself to live.

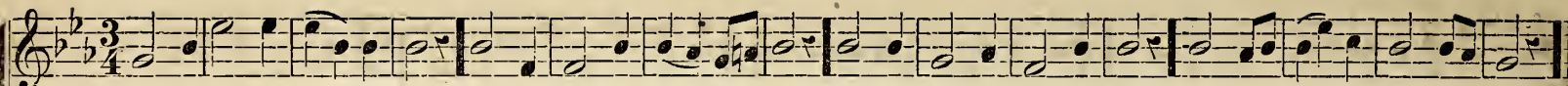


2. Sinners, turn; why will ye die? Christ, your Saviour, asks you why, Christ, who did your souls retrieve, Died himself that ye might live.



3. Will ye not his grace receive? Will ye still re-fuse to live; Why, you long-sought sinners, why Will you grieve your God, and die.





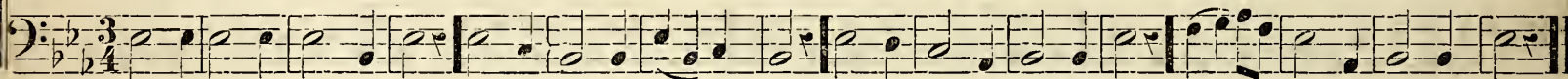
1. Depth of mercy! can there be, Mer-cy still reserved for me? Can my God his wrath for-bear? Me, the chief of sin - ners spare?



2. I have scorned the Son of God, Trampled on his precious blood, Would not hearken to his calls, Grieved him by a thousand falls.



3. Lord, incline me to re - pent; Let me now my fall la - ment, Deeply my re-volt deplore, Weep, believe, and sin no more.

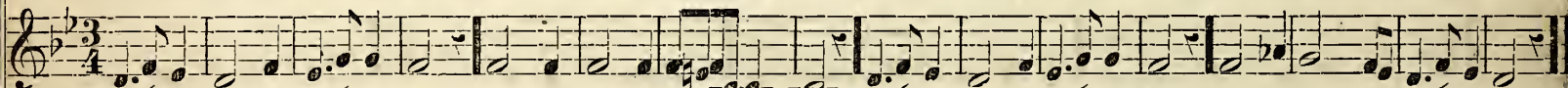


SHIELDS. 7s.

ALLEGRETTO.



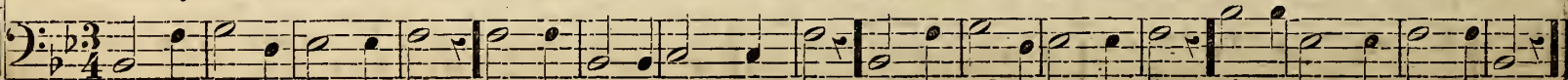
1. Sweeter sounds than music knows Charm me in Im-man - uel's name; All her hopes my spir-it owes To his birth, and cross, and shame.



2. When he came the an - gels sang, "Glo - ry be to God on high;" Lord unloose my stam'ring tongue, Who should louder sing than I?



3. O my Saviour, shield and sun, Shepherd, Brother, Lord, and Friend, Ev'ry precious name in one, I will praise thee without end.



JOYFULLY.

1. Praise to God, im - mortal praise, For the love that crowns our days! Bounteous source of every joy, Let thy praise our tongues en -

2. For the blessings of the field, For the stores the gardens yield, For the joy which harvest bring, Grateful praises now we sing.

3. Clouds that drop re-fresh - ing dews; Suns that genial heat diffuse; Flocks that whiten all the plain; Yellow leaves of ripened grain;

BIGELOW. 7s.

DR. M. J. MUNGER.

ANDANTE.

1. Gracious spir - it, Love di - vine, Let thy light with-in me shine, All my guilty fears remove— Fill me with thy heavenly love—

2. Speak thy pard'ning grace to me, Set the burdened sin-ner free, Lead me to the Lamb of God— Wash me in his precious blood.

3. Let me nev - er from thee stray, Keep me in the narrow way— Fill my soul with joy di-vine— Keep me, Lord! for-ev - er thine.

COMMOCK, 7s.

L. O. EMERSON.



1. Soft-ly fades the twi - light ray Of the ho - ly Sab-bath day; Gen-tly as life's set - ting sun, When the Christian's course is run.



2. Peace is on the world a - broad; 'Tis the ho - ly peace of God, Symbol of the peace with - in, When the spirit rests from sin.



3. Still the Spir-it lin - gers near, Where the evening wor - ship - per Seeks com - munion with the skies, Pressing onward to the prize.

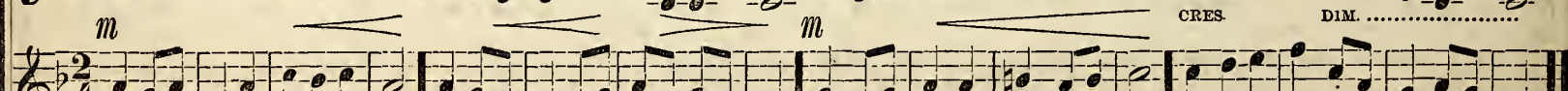
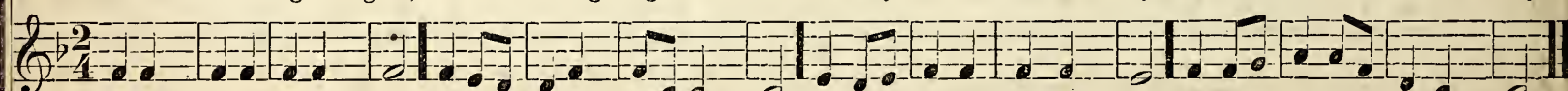


SYMBOL. 7s.

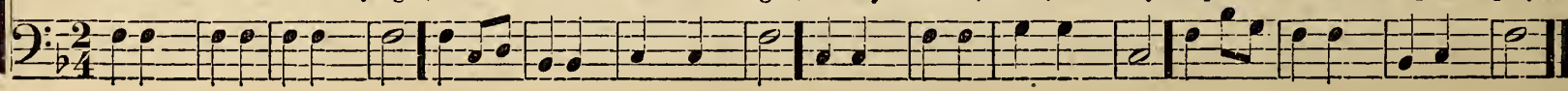
LEGATO.



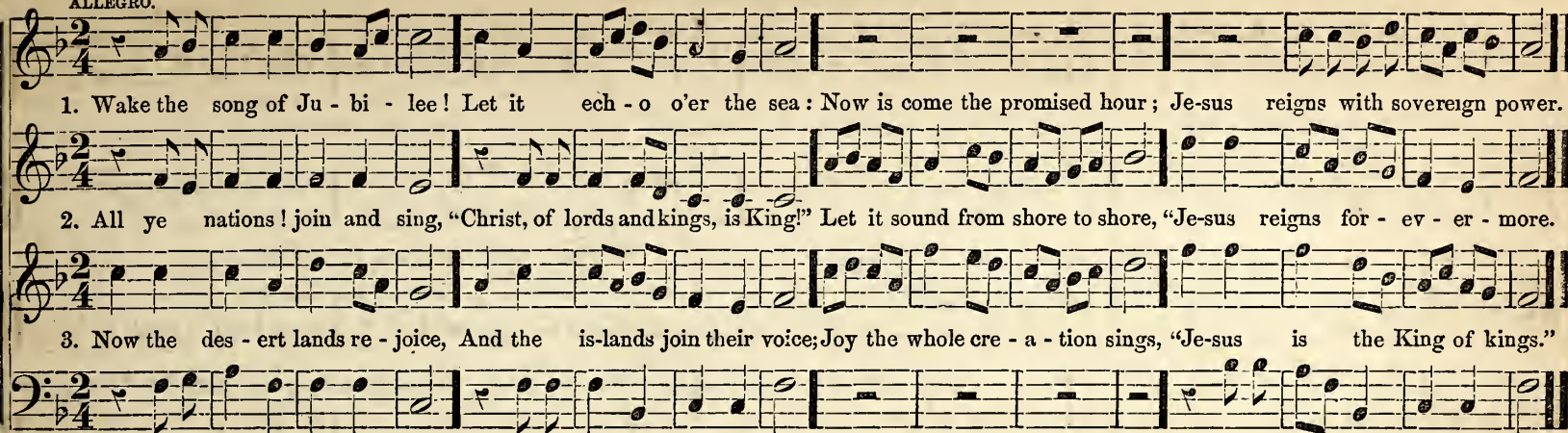
1. Now the shades of night are gone, Now the morning light is come; Lord may we be thine to - day, Drive the shades of sin a - way.



2. Fill our souls with heavenly light, Banish doubt and cleanse our sight; In thy service, Lord, to - day, Help us la - bor, Help us pray.



ALLEGRO.



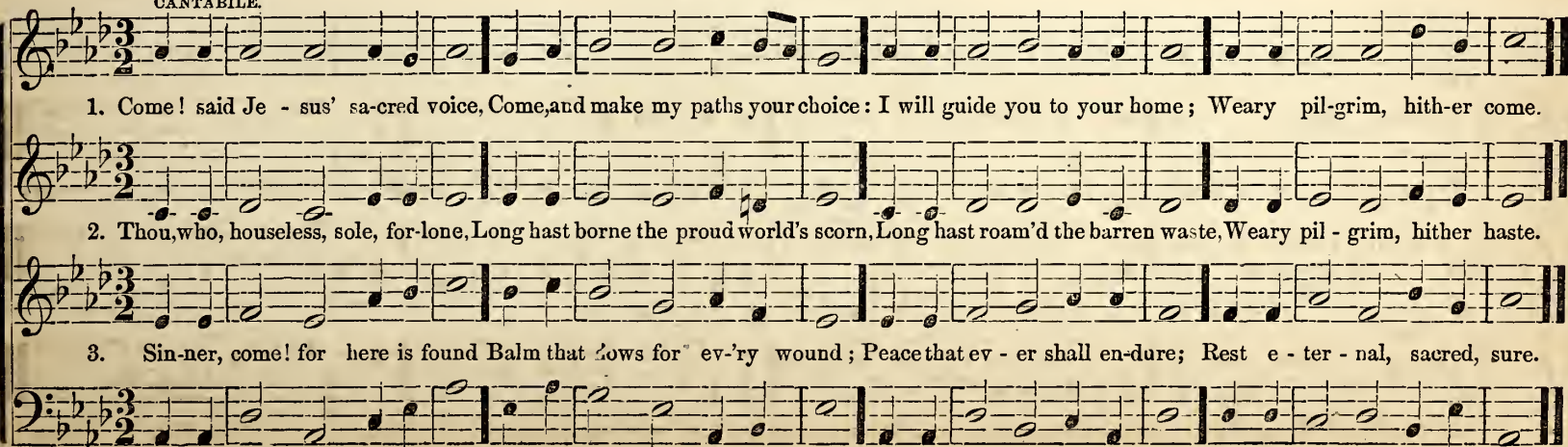
1. Wake the song of Ju - bi - lee! Let it ech - o o'er the sea: Now is come the promised hour; Je-sus reigns with sovereign power.

2. All ye nations! join and sing, "Christ, of lords and kings, is King!" Let it sound from shore to shore, "Je-sus reigns for - ev - er - more.

3. Now the des - ert lands re - joice, And the is-lands join their voice; Joy the whole cre - a - tion sings, "Je-sus is the King of kings."

BARBAULD. 7s.

CANTABILE.



1. Come! said Je - sus' sa-cred voice, Come, and make my paths your choice: I will guide you to your home; Weary pil-grim, hith-er come.

2. Thou, who, houseless, sole, for-lone, Long hast borne the proud world's scorn, Long hast roam'd the barren waste, Weary pil - grim, hither haste.

3. Sin-ner, come! for here is found Balm that flows for ev'-ry wound; Peace that ev - er shall en-dure; Rest e - ter - nal, sacred, sure.

ANDANTE.

1. Soft-ly now the light of day, Fades up-on our sight a-way— Free from care, from labor free, Lord I would commune with thee.

2. Soon for me the light of day, Shall for-ev-er pass a-way; Then from sin and sorrow free, Take me, Lord to dwell with thee.

CORSE. 7s.

T. H. TANNER.

ANDANTE.

1. Has-ten, sin-ner, to be wise! Stay not for the morrow's sun: Wisdom if you still despise, Hard-er is it to be won.

2. Has-ten, mer-cy to im-plore! Stay not for the morrow's sun, Lest thy sea-son should be o'er, Ere thy evening's stage be run.

3. Has-ten, sin-ner, to re-turn! Stay not for the morrow's sun, Lest thy lamp should fail to burn, Ere sal-va-tion's work is done.

MODERATO.

1. Faint not, Christian ! though the road, Leading to the blest abode, Darksome be, and dangerous too : Christ, thy Guide, will bring thee through.

2. Faint not, Christian ! though the world Has its hos-tile flag unfurled : Hold the cross of Je - sus fast, Thou shalt o - ver-come at last.

3. Faint not, Christian ! Je - sus near Soon in glo - ry will appear ; And his love will then bestow Power to conquer ev' - ry foe.

Faint not, Christian ! though in rage Sa - tan would thy soul engage ; Gird on faith's a - noint-ed shield, Bear it to the bat - tle-field.

Faint not, Christian ! though within There's a heart so prone to sin ; Christ, the Lord, is o - ver all ; He'll not suf - fer thee to fall.

Faint not, Christian ! look on high ; See the har-pers in the sky : Patient wait, and thou wilt join, Chant with them of love divine.

ALLEGRETTO.

1. Lift your eyes of faith, and see Saints and an-gels join'd in one: What a countless com-pa-ny Stand be-fore yon dazzling throne!

2. Saints, be-gin the endless song; Cry a-loud, in heavenly lays, Glo-ry doth to God be-long; God the glo-rious Sav-iour praise.

3. An-gel-powers the throne surround; Next the saints in glo-ry they; Lull'd with the transporting sound, They their si-lent hom-age pay.

Each be-fore his Sav-iour stands, All in whit-est robes ar-ray'd; Palms they car-ry in their hands, Crowns of glo-ry on their head.

All sal-va-tion from him came, Him who reigns enthroned on high: Glo-ry to the bleeding Lamb, Let the morning stars re-ply.

Prostrate on their face, be-fore God and his Mes-si-ah fall; Then in hymns of praise a-dore, Shout the Lamb that died for all.

ROCK OF AGES. 7s. 6 lines.

T. H. TANNER.

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Cantabile.



1. Rock of A - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,

2. Not the la - bor of my hands Can ful - fil the law's de - mands: Could my zeal no re - spite know,

3. While I draw this fleet - ing breath, When mine eyes shall close in death, When I soar to worlds un - known,



From thy wound-ed side which flow'd, Be of sin the dou - ble cure, Cleanse me from its guilt and pow'r.

Could my tears for - ev - er flow; All for sin could not a - tone, Thou must save, and thou a - lone.

See thee on thy judg - ment throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

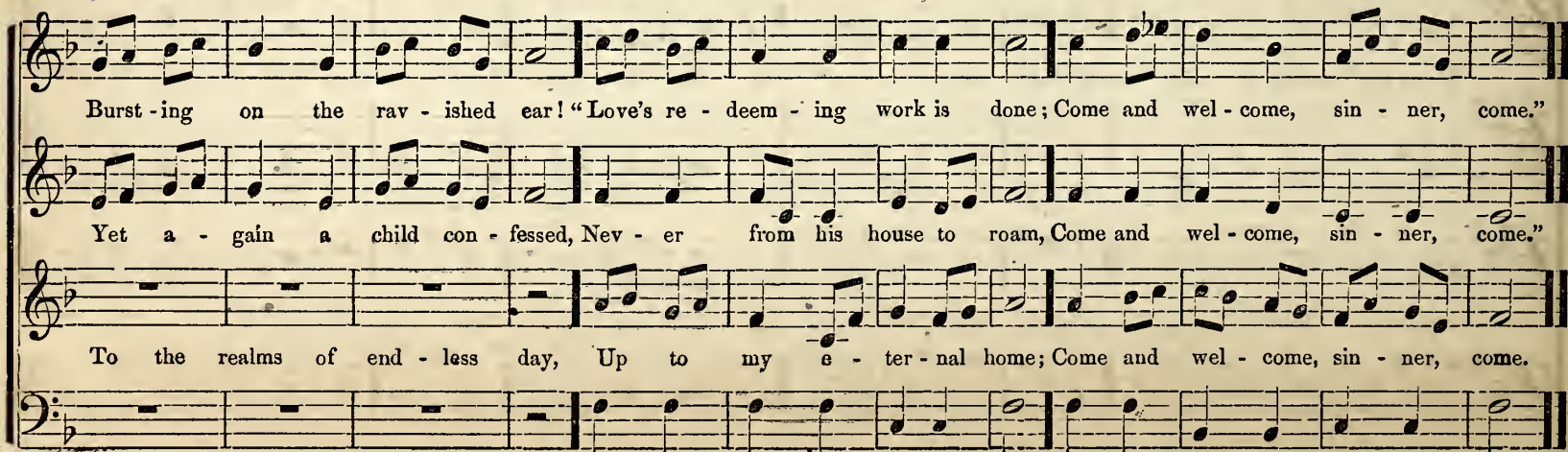
LEGATO.



1. From the cross up - lift - ed high, Where the Sav-iour deigns to die, What me - lo - dious songs we hear,

2. "Spread for thee, the fes - tal board, See with rich - est dain - ties stored; To thy Fa - ther's bo - som pressed,

3. "Soon the days of life shall end; Lo, I come, your Sav - iour, Friend, Safe your spir - its to con - vey



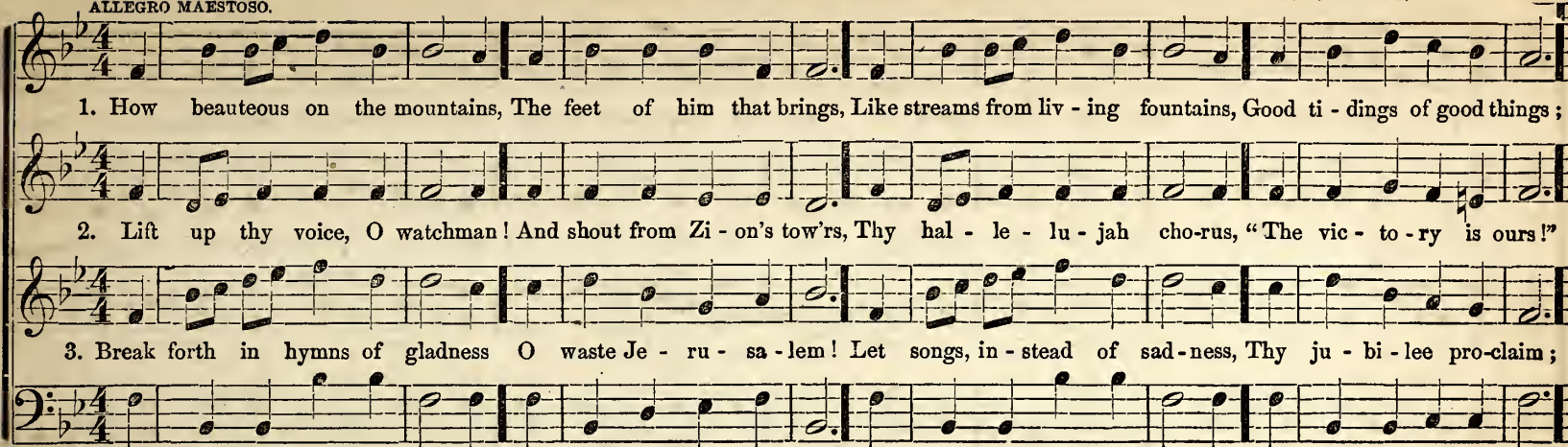
Burst - ing on the rav - ished ear! "Love's re - deem - ing work is done; Come and wel - come, sin - ner, come."

Yet a - gain a child con - fessed, Nev - er from his house to roam, Come and wel - come, sin - ner, come."

To the realms of end - less day, Up to my e - ter - nal home; Come and wel - come, sin - ner, come.

J. H. TENNEY.


ALLEGRO MAESTOSO.



1. How beauteous on the mountains, The feet of him that brings, Like streams from living fountains, Good tidings of good things;

2. Lift up thy voice, O watchman! And shout from Zion's towers, Thy hal-le-lu-jah chorus, "The victory is ours!"

3. Break forth in hymns of gladness O waste Jerusalem! Let songs, instead of sadness, Thy jubilee proclaim;



That publish-eth salvation, And jubilee release, To every tribe and nation, God's reign of joy and peace!

The Lord shall build up Zion In glory and renown, And Jesus, Judah's lion, Shall wear his rightful crown.

The Lord in strength victorious Up-on thy foes hath trod; Behold, O earth, the glorious Salvation of our God!



1. I lay my sins on Je - sus; The spotless Lamb of God; He bears them all, and frees us From the ac - curs - ed load;



2. I lay my wants on Je - sus; All fullness dwells in him; He heals all my dis - eas - es, He doth my soul re - deem.



3. I rest my soul on Je - sus; This wea-ry soul of mine; His right hand me em - bra - ces, I on his breast re - cline.



I bring my guilt to Je - sus, To wash my crim-son stains White in his blood most precious, Till not a stain re - mains.



I lay my griefs on Je - sus, My bur - dens and my cares; He from them all re - leas - es,—He all my sor - row shares.



I love the name of Je - sus, Imman - uel, Christ, the Lord; Like fragrance on the breez-es, His name a - broad is poured.



1. Drooping souls, no long - er mourn, Je - sus still is precious; If to him you now re - turn, Heav'n will be pro - pi - tious.

2. He has par - dons full and free, Drooping souls to glad - den; Still he cries, "Come un - to me, Weary, heavy - lad - en:"

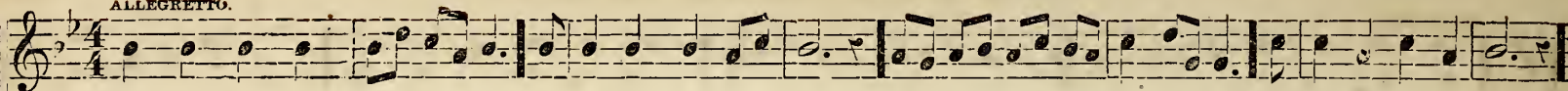
3. Precious is the Saviour's name, Dear to all that love him; He to save the dy - ing came; Go to him, and prove him.

Je - sus now is pass - ing by, Call - ing wand'ers near him; Drooping souls, you need not die, Go to him, and hear him.

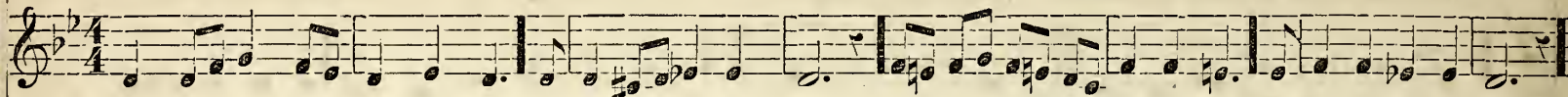
Tho' your sins, like mountains high, Rise and reach to heav - en, Soon as you on him re - ly, All shall be for - giv - en.

Wand'ring sinners, now re - turn; Con - trite souls be - lieve Him! Je - sus calls you, cease to mourn, Wor - ship him, re - ceive him.

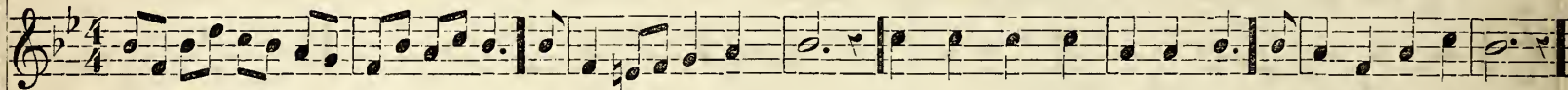
ALLEGRETTO.



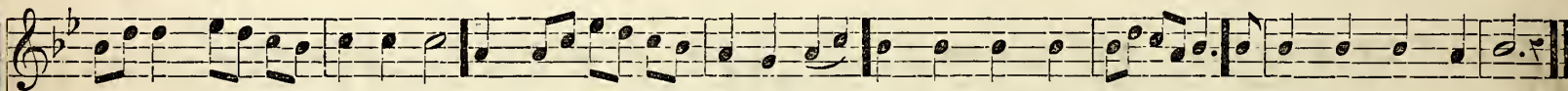
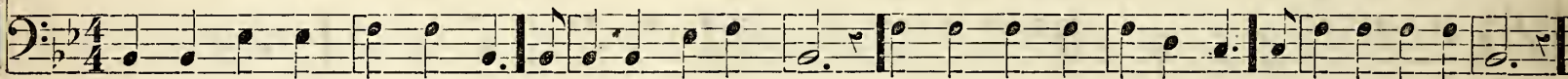
1. Rise, my soul, and stretch thy wings; Thy better portion trace; Rise from all terrestrial things, Towards heav'n, thy native place:



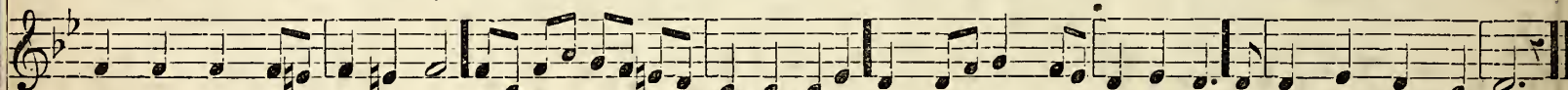
2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cending, seeks the sun; Both speed them to their source:



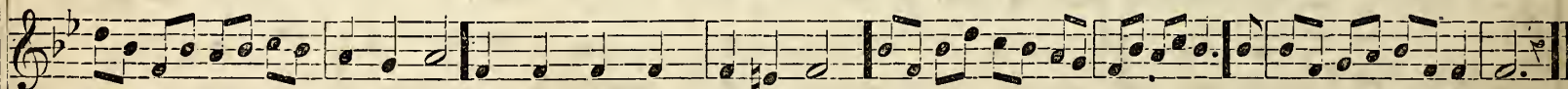
3. Cease, ye pilgrims, cease to mourn; Press onward to the prize; Soon our Saviour will return, Triumphant in the skies:



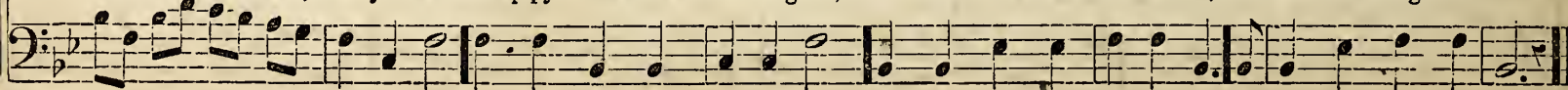
Sun, and moon, and stars, de-cay; Time shall soon this earth remove; Rise, my soul, and haste a - way To seats prepared a - bove.



So a soul that's born of God Pants to view his glorious face, Up-ward tends to his a-bode, To rest in his em-brace.

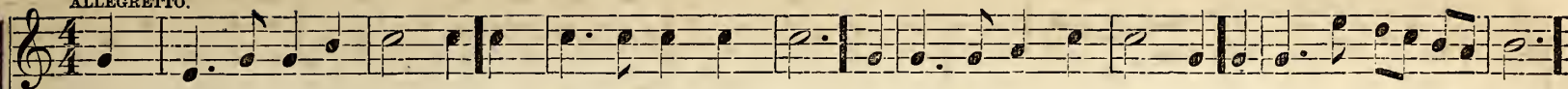


Yet a sea - son, and you know Happy entrance will be giv'n, All our sorrows left be-low, And earth exchanged for heav'n.



ALLEGRETTO.

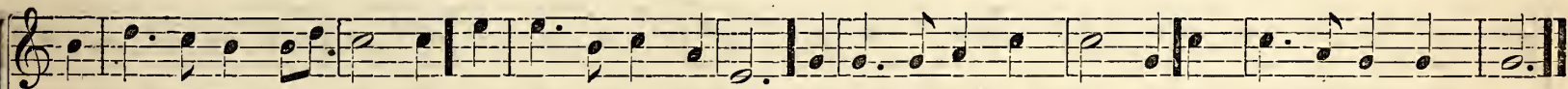
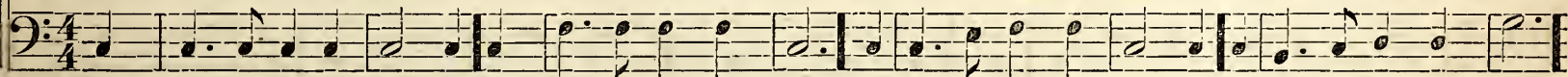
E. A. HANCHET.



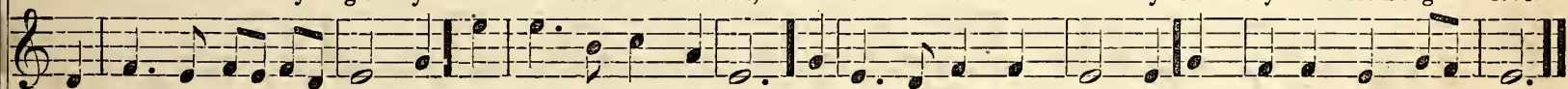
1. To thee our God and Sav-iour, Our hearts ex-ult - ing sing, Re-joic-ing in thy fa - vor, Thou ev - er - last - ing King.



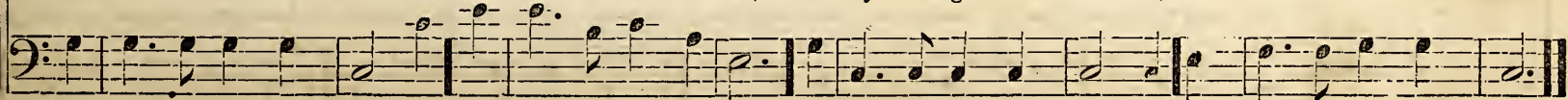
2. By Thee through life-sup-port - ed, We pass the dangerous road, By heavenly hosts es-cort - ed Up to their bright a - bode.



We'll cel - e-brate thy glo - ry With all the saints a-bove, And tell the wondrous sto - ry Of thy re-deem-ing love.



There cast our crowns be - fore Thee, Our toils and con-flicts o'er, And day and night a - dore thee, For ev - er, ev - er - more.



ANDANTINO CON ESPRESSIONE.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Blest Re - deem - er, soothe my fears,

2. Up - ward from this dy - ing state Bid my wait - ing soul as - pire; O - pen thou the crys - tal gate;

The first system of the musical score for 'SHADOW' consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The first staff contains the melody for the first line of the first verse. The second staff contains the melody for the second line of the first verse. The third staff contains the melody for the first line of the second verse. The fourth staff contains the melody for the second line of the second verse. The lyrics are written below the staves.

Light me through the gloom - y way, Break the shadows, Break the shadows, Ush - er in e - ter - nal day.

To thy praise at - tune my lyre, Then tri-umph - ant, Then tri-umph - ant, I will join th'im - mor - tal choir.

The second system of the musical score for 'SHADOW' consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The first staff contains the melody for the first line of the third verse. The second staff contains the melody for the second line of the third verse. The third staff contains the melody for the first line of the fourth verse. The fourth staff contains the melody for the second line of the fourth verse. The lyrics are written below the staves.

ALLEGRO MODERATO.

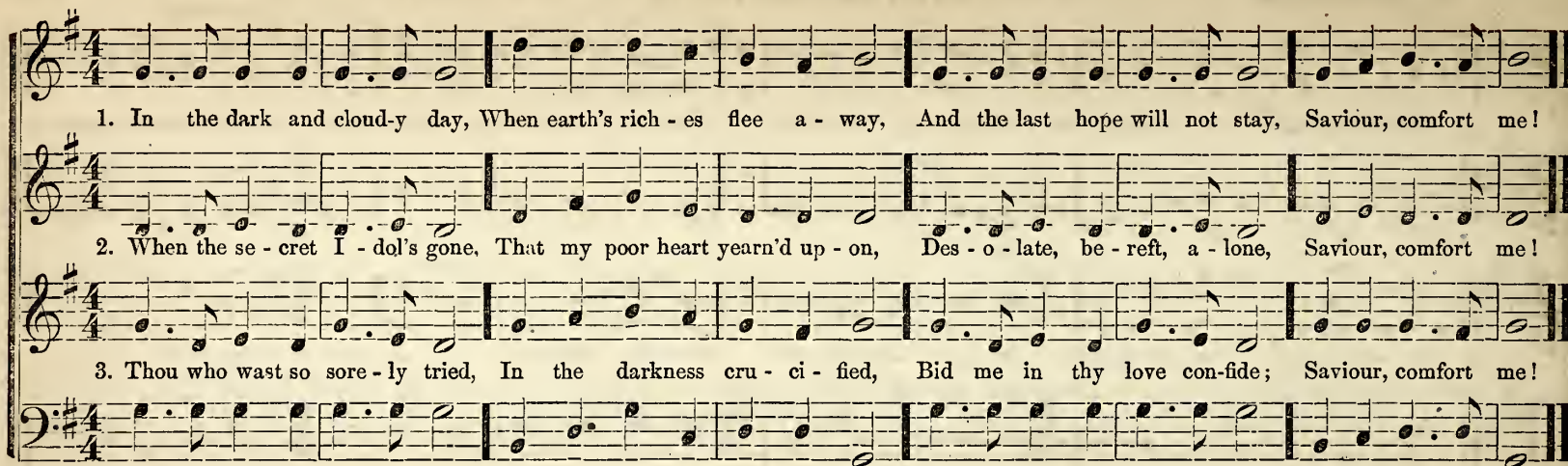
1. On - ward speed thy conquering flight, An - gel, onward speed! Cast a - broad thy ra - diant light, Bid the shades re - cede;

f *m* *ff* *mf*

2. On - ward speed thy conquering flight, An - gel, onward speed! Morn - ing bursts up - on our sight, Lo! the time de - creed:

f Tread the i - dols in the dust, Heathen fanes de - stroy; Spread the gospel's love and trust, Spread the gos - pel's joy.

f Now the Lord his kingdom takes, Thrones and em - pires fall; Now the joy - ous song a - wakes, "God is All in All!"



1. In the dark and cloud-y day, When earth's rich-es flee a-way, And the last hope will not stay, Saviour, comfort me!

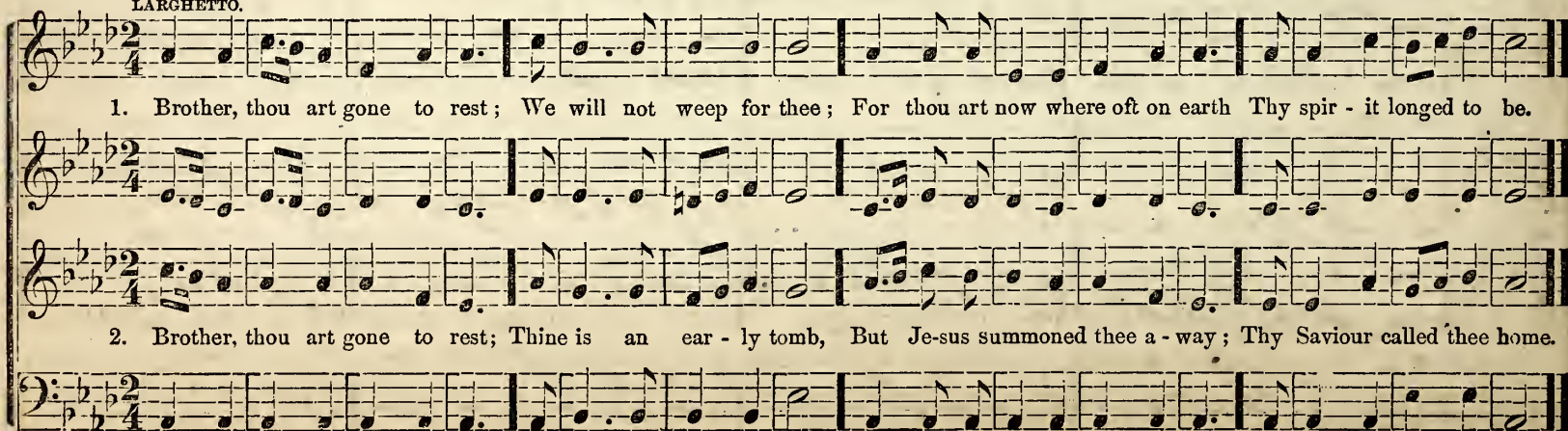
2. When the se-cret I-dol's gone, That my poor heart yearn'd up-on, Des-o-late, be-reft, a-lone, Saviour, comfort me!

3. Thou who wast so sore-ly tried, In the darkness cru-ci-fied, Bid me in thy love con-fide; Saviour, comfort me!

REPOSE. 7s, 6s & 8s.

G. W. FOSTER.

LARGHETTO.

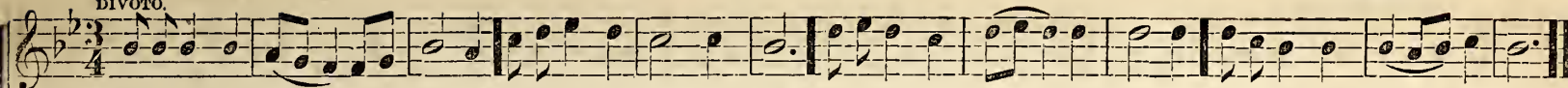


1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir-it longed to be.

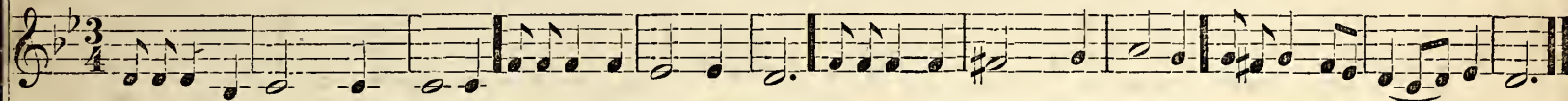
2. Brother, thou art gone to rest; Thine is an ear-ly tomb, But Je-sus summoned thee a-way; Thy Saviour called thee home.

G. W. FOSTER.

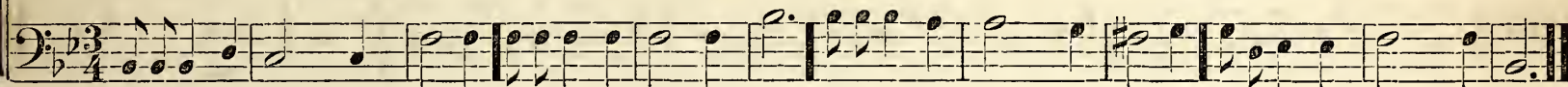
DIVOTO.



1. Part in peace! is day be - fore us? Praise his name for life and light; Are the shadows length'ning o'er us? Bless his care who guards the night.



2. Part in peace! with deep thanksgiv-ing, Rend'ring as we homeward tread, Gracious service to the liv-ing, Tranquil mem'ry to the dead.

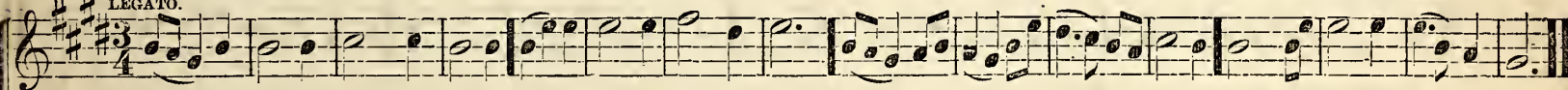


HENRY. 8s & 7s.

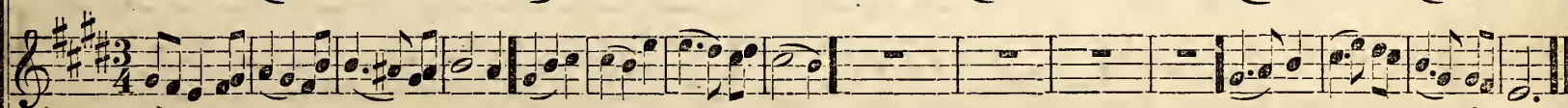
G. W. FOSTER.

Words by MRS. M. A. BIGELOW.

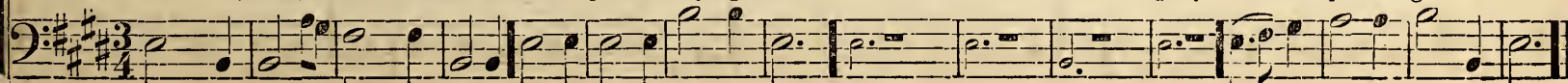
LEGATO.



1. Thou shall guide me by thy counsel, While thro' these rough wilds I stray: Thou shall lighten by thy spirit, All the dark and drea-ry way.



2. Then oh, then, thou wilt receive me, To a place at thy right hand; I shall live with thee in glory, With the pure an-gel - ic band.



ALLEGRO MODERATO.

1. I would love thee ; God and Father ; My Redeemer, and my King ! I would love thee, for with-out thee, Life is but a bit-ter thing.

2. I would love thee ; every blessing Flows to me from out thy throne ; I would love thee, he who loves thee Never feels him-self a - lone.

3. I would love thee ; look up - on me, Ever guide me with thine eye ; I would love thee ; if not nourished By thy love my soul would die.

JESSIE. 8s & 7s.

CANTABILE.

1. Take my heart, O Father, take it ! Make and keep it all thine own ; Let thy spir - it melt and break it, This proud heart of sin and stone.

2. Fa-ther make it pure and lowly, Fond of peace and far from strife ; Turning from the paths un-holy Of this vain and sin - ful life.

3. Ev - er let thy grace surround it ; Strengthen it with power di - vine, Till thy cords of love have bound it : Make it to be whol - ly thine.

ANDANTE

1. Tar-ry with me, O my Saviour! For the day is pass-ing by; See! the shades of evening gath-er, And the night is draw-ing nigh.

2. Deep-er, deeper grow the shadows, Pal-er now the glow-ing west, Swift the night of death ad-van-ces; Shall it be the night of rest?

3. Fee-ble, trembling, fainting, dy-ing, Lord, I cast my-self on thee; Tar-ry with me thro' the darkness; While I sleep, still watch by me.

WILBER. 8s & 7s.

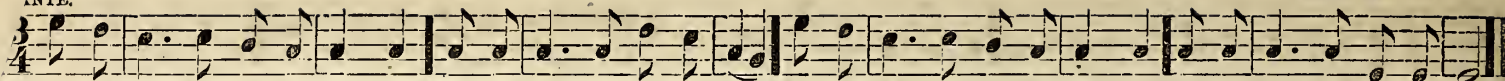
A. K. VIRGIL

1. Si-lent-ly the shades of evening Gather round my lonely door, Si-lent-ly they bring be-fore me, Fa-cies I shall see no more.

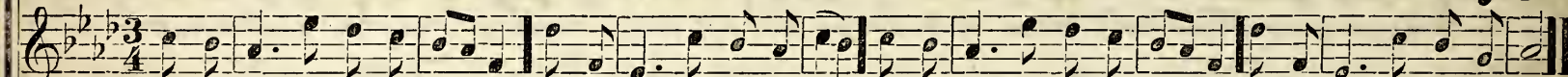
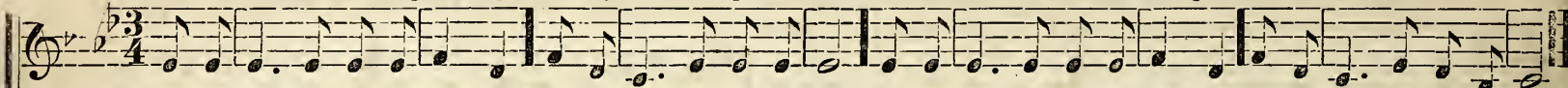
2. Oh, the lost, the un-for-gotten, Tho' the world be oft forgot, Oh, the shrouded and the lone-ly, In our hearts they per-ish not.

3. Leaving us the si-lent hours, Where our spirits on-ly blend, They unlinked with earthly trouble, We still hop-ing for the end.

ANTE.



Saviour, breathe an evening blessing, Ere repose our spirits seal: Sin and want we come confessing; Thou canst save, and thou canst heal.



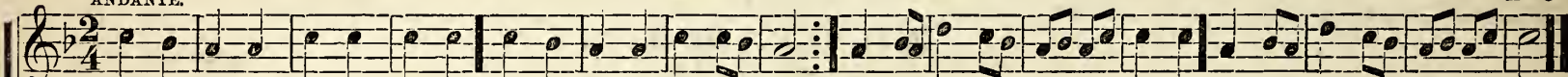
2. Tho' de-struction walk a-round us, Tho' the ar-row near us fly, Angel-guards from thee surround us; We are safe, if thou art nigh.



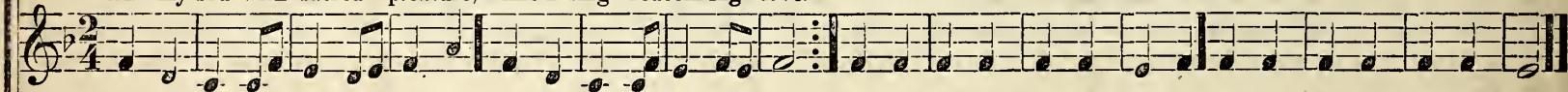
FOUNT. 8s & 7s. Double.

ANDANTE.

D.C.

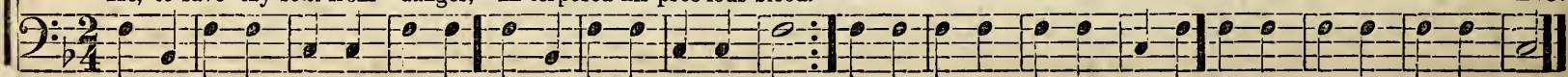


1. Come, thou Fount of every blessing. Tune my heart to sing thy praise,
Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise. Teach me some me-lo-dious measure, Sung by rap-tured saints a-bove;
Fill my soul with sacred pleasure, While I sing redeem-ing love.



2. By thy hand sustained, de-fend-ed, Safe thro' life, thus far I've come;
Safe-ly, Lord, when life is end-ed, Bring me to my heavenly home. Je-sus sought me when a stranger, Wandering from the fold of God.
He, to save my soul from danger, In-terposed his pre-cious blood.

D.C.



1. Hail, my ev - er bless-ed Jesus! On - ly thee I wish to sing; }
 To my soul thy name is precious, Thou my Prophet, Priest and King; } Oh, what mercy flows from heav - en, Oh, what joy and hap - pi - ness.
 Love I much? I'm much forgiv - en, I'm a mir - a - cle of grace!

2. Once with Adam's race in ru - in, Unconcerned in sin I lay; }
 Swift de - struction still pur - suing, Till my Saviour passed that way; } Witness, all ye hosts of heav - en, My Re - deemer's tender - ness;
 Love I much? I'm much forgiv - en, I'm a mir - a - cle of grace! D.C.

WELLS. 8s & 7s.

M. J. MUNGER.

ANDANTINO.

1. Crown his head with endless blessings, Who in God the Fa - ther's name, With compassion nev - er ceasing, Comes sal - vation to pro-claim.

2. Lo, Je - hovah we a-dore thee—Thee our Saviour, thee our God, From thy throne the beams of glory Shine thro' all the world ab-road.

3. Je - sus, thee our Sav-iour hailing, Thee our God, in praise we own, Highest honors, nev - er failing, Rise e - ter-nal round thy throne.

1. Love di - vine, all love ex-cell - ing, Joy of heav'n to earth come down, Fix in us thy humble dwelling; All thy faith - ful mercies crown.

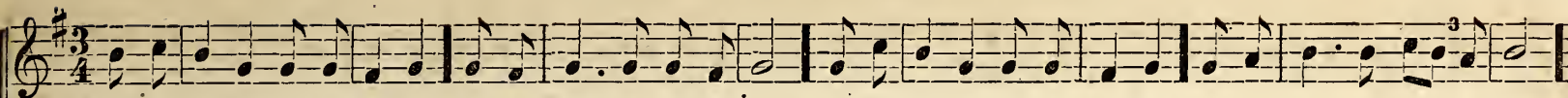
2. Breathe, O breathe thy loving spir-it in - to ev' - ry troubled breast; Let us all in thee in - her - it; Let us find that second rest.

3. Come, al - mighty to de - liv - er, Let us all thy love re - ceive; Suddenly re-turn, and nev-er, Nev-er more thy temples leave.

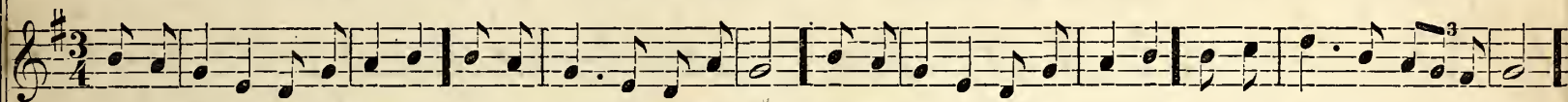
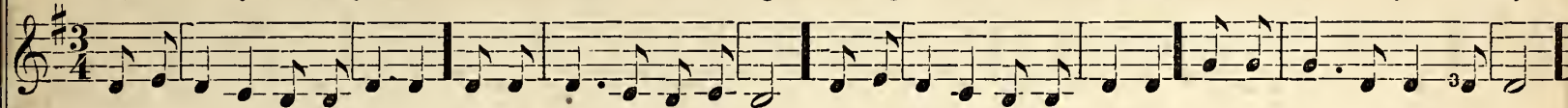
Je-sus, thou art all compas - sion, Pure, unbounded love thou art; Vis - it us with thy sal - va-tion; En-ter ev' - ry trembling heart.

Take a - way our love of sin - ning; Alpha and O - me - ga be; End of faith, as its be - ginning, Set our hearts at lib - er - ty.

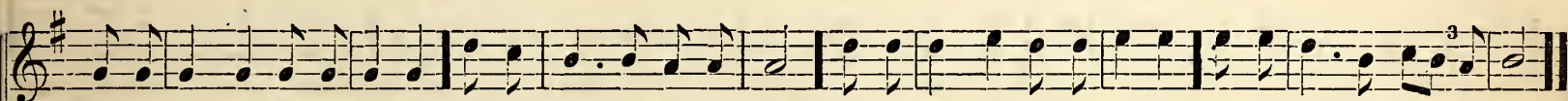
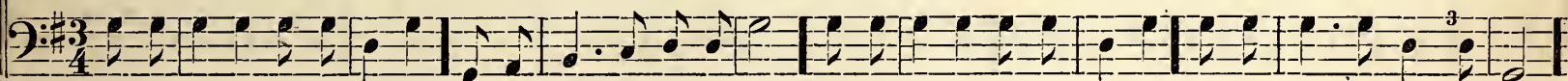
Thee we would be always blessing, Serve thee as thy hosts a - bove; Pray, and praise thee without ceasing, Glo-ry in thy perfect love.



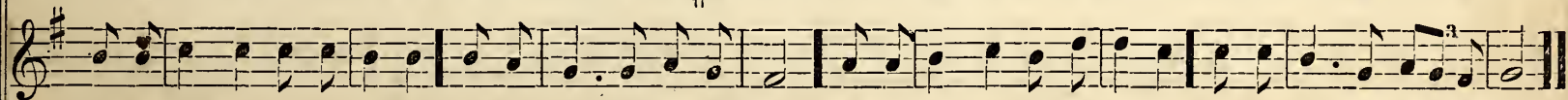
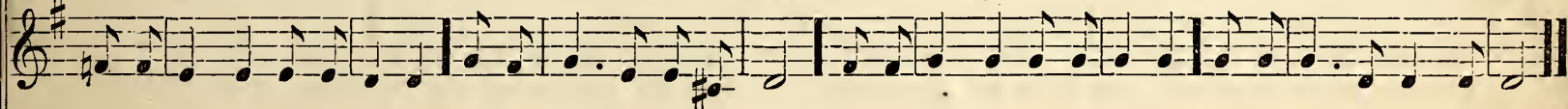
1. Nearer home ! yes, one day nearer To our Father's house on high ; To the green fields and the fountains Of the land be - yond the sky.



2. One day near-er, sings the seaman, As he glides the waters o'er, While the light is soft-ly dy-ing, On his dis - tant na-tive shore.

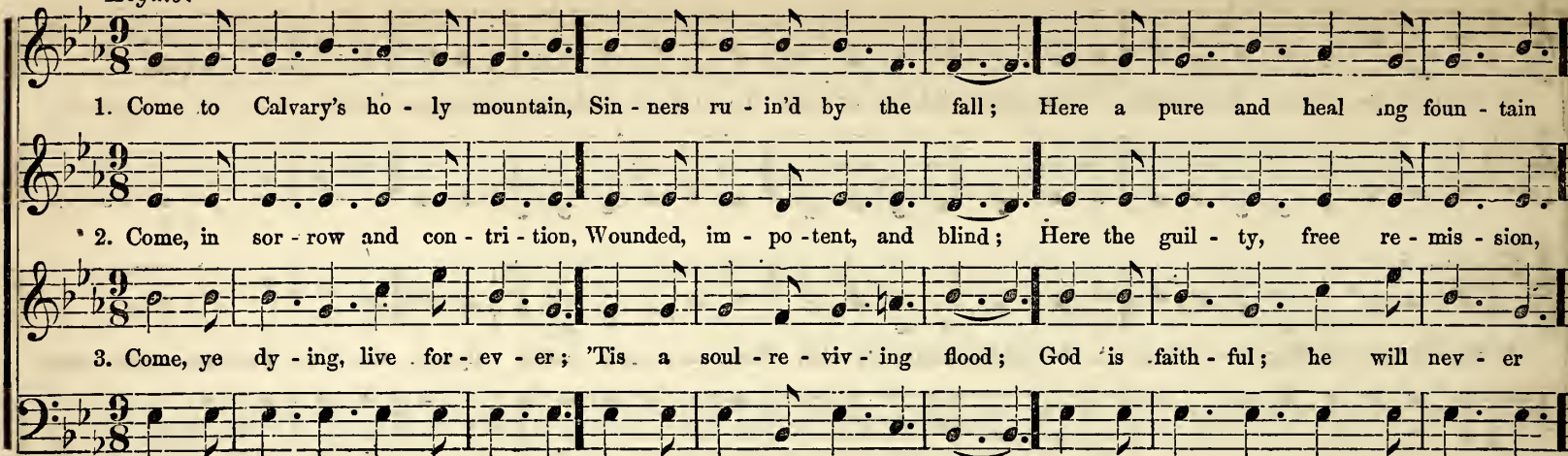


For the heav'n's grow brighter o'er us, And the lamps hang in the dome ; And our tents are pitched still closer, For we're one day near-er home.



Thus the Christian, on life's journey, As his life - boat cuts the foam ; In the evening cries with rapture, "I am one day near-er home."



Legato.


1. Come to Calvary's ho - ly mountain, Sin - ners ru - in'd by the fall; Here a pure and heal ing foun - tain

2. Come, in sor - row and con - tri - tion, Wounded, im - po - tent, and blind; Here the guil - ty, free re - mis - sion,

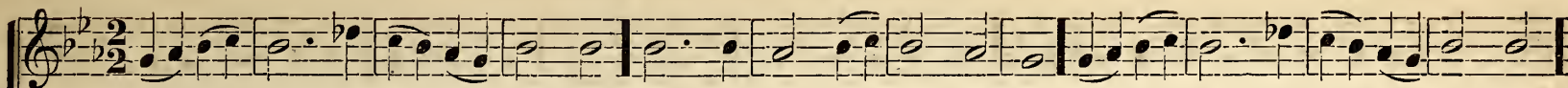
3. Come, ye dy - ing, live for - ev - er; 'Tis a soul - re - viv - ing flood; God is faith - ful; he will nev - er



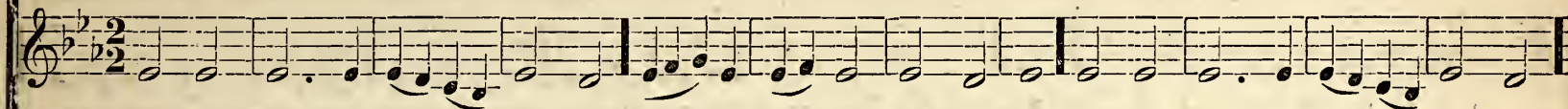
Flows for eve - ry thirs - ty soul In a full , per - pet - ual tide, O - pen'd when the Sa - viour died.

Here the lost, a ref - uge find. Health, this foun - tain will res - tore; He that drinks need thirst no - more.

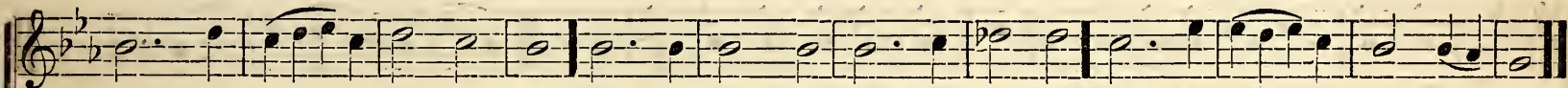
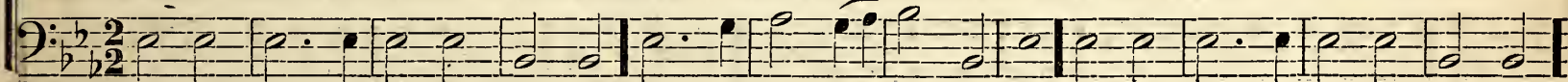
Break his cov - 'nant seal'd in blood; Sign'd when our Re - deem - er died; By the Spir - it rat - i - fied.



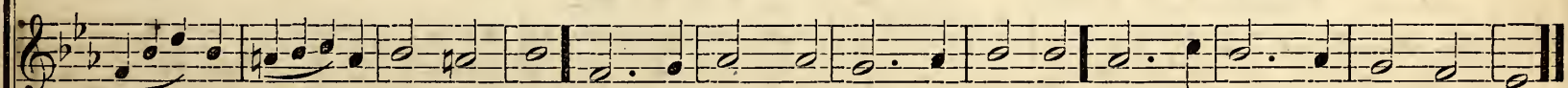
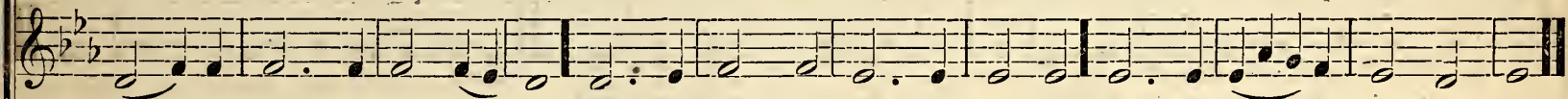
1. Lo! he comes in clouds de - scending, Once for fa - vored sin - ners slain; Thousand thousand saints at - tend - ing,



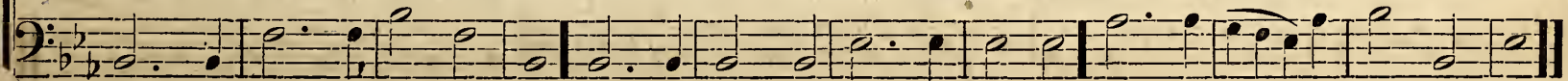
2. Yea, A - men, let all a - dore thee, High on thine e - ter - nal throne; Sav-iour, take the power and glo - ry;



Swell the tri - umph of his train; Hal - le - lu - jah! Hal - le - lu - jah! Christ ap - pears on earth a - gain.



Claim the king - dom for thine own: O come quick - ly! O come quick-ly! Hal - le - lu - jah, A - men.



1. Hark! the voice of love and mercy Sounds aloud from Cal-va-ry; See! it rends the rocks a - sunder, Shakes the earth and veils the sky;

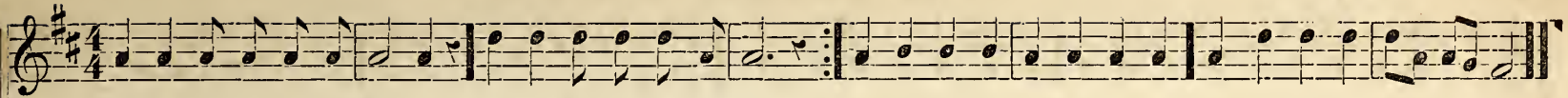
2. It is finished! O what pleasure Do these precious words af-ford! Heav'nly blessings without measure, Flow to us from Christ the Lord;

3. Tune your harps a-new, ye seraphs; Join to sing the pleasing theme; All on earth, and all in heaven, Join to praise Immanuel's name.

It is finished:—It is finished:— Hear the dy-ing Sav-iour cry.

It is finished:—It is finished:— Saints the dy-ing words re-cord.

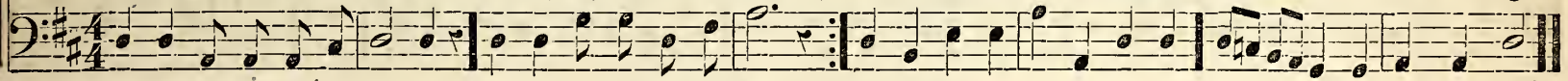
It is finished:—It is finished:— (OMIT.....) Glo-ry to the bleed-ing Lamb.



1. Shepherd of thine Israel! lead us, Pilgrims o'er this bar-ren sand; }
Thou who hast from bondage freed us, Guard us by thine outstretched hand: } Guide thy chosen, Guide thy chosen, Safe-ly to the promised land.



2. Feed us with the heavenly manna; Fainting, may we feel thy might; }
Go be-fore us as our banner, Cloud by day and fire by night: } Great Redeemer, Great Redeemer, Shine around us; thou art light.



FOUNTAIN. 8s, 7s & 4s.

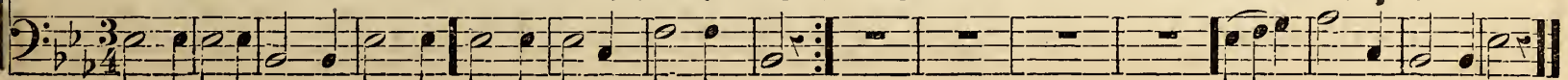
DR. MUNGER.



1. Guide me, O thou great Je-hovah, Pilgrim thro' this bar - ren land; }
I am weak, but thou art mighty; Hold me with thy powerful hand: } Bread of heaven! Bread of heaven! Feed me till I want no more.



2. O-pen now the crystal fountain, Whence the healing streams do flow: }
Let the fiery, cloud-y pil - lar Lead me all my journey through: } Strong Deliverer! Strong Deliverer! Be thou still my strength and shield.



GOLDWIN. 6s & 4s.

J. H. TENNEY.

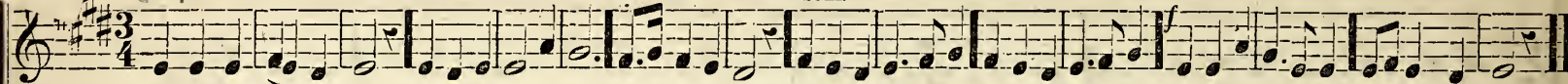
QUARTET.

CHORUS.



1. Come, thou Al-migh-ty King, Help us thy name to sing, Help us to praise! Father all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign over us, Ancient of days.

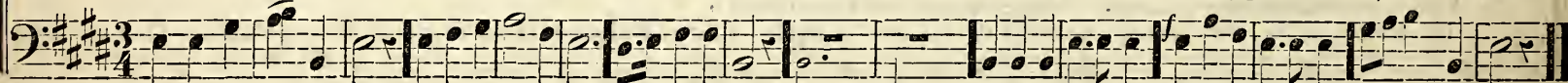
SOLI.



2. Je - sus, our Lord, a-rise, Scatter our en-e-mies, And make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stayed, Lord, hear our call!

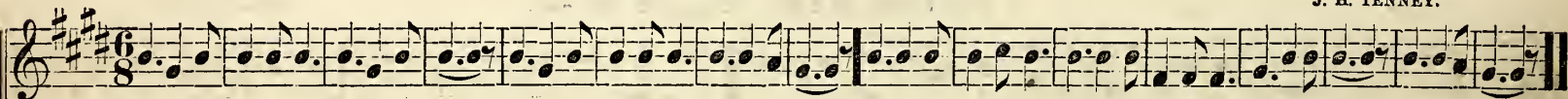


3. Come, thou In-car-nate Word, Gird on thy mighty sword; Our prayer attend! Come, and thy people bless, And give thy word success, Spirit of holiness, On us de-scend.



GERALD. 6s & 4s.

J. H. TENNEY.



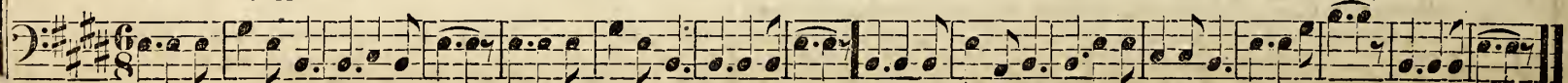
Nearer, my God to thee, Nearer to thee, E'en tho' it be a cross That raiseth me: Still all my song shall be, Nearer, my God, to thee, Nearer to thee, Nearer to thee.



Tho' like a wanderer, The sun gone down, Darkness be over me, My rest a stone: Yet in my dreams I'd be, Nearer, my God, to thee, Nearer to thee, Nearer to thee.



3. There let the way appear Steps unto heaven, All that thou sendest me, In mercy given: Angels to beckon me Nearer, my God to thee, Nearer to thee, Nearer to thee.



MONROVIA. 7s.

Words and Music by M. D. RANDALL.

217

1. Storms may gath-er o'er the way, Of life's dark and dreary day. Press we still the toilsome road, On-ward to our Fa-ther, God.

2. There be - yond these lower skies, Storms and tempests nev-er rise, There no care distracts the breast, There the wea-ry soul shall rest.

3. Thith - er may our spir-its soar, When life's troubled scenes are o'er; There around the throne a-bove, May we chant Redeem - ing Love.

OAKLEY. 8s.

J. H. TENNEY.

1. The moment a sin-ner believes, And trusts in a cru-ci - fied God, His par-don at once he receives, Redemption in full thro' his blood.

2. Tho' thousands and thousands of foes Against him in malice u-nite, Their rage he, thro' Christ can oppose. Led forth by the Spir - it to fight.

3. The faith that u-nites to the Lamb, And brings such salvation as this, Is more than mere fan - cy or name, The work of God's Spirit it is.

MAESTOSO.



1. The Lord is great! ye hosts of heaven, adore him; And ye, who tread this earth - ly ball, In holy songs re-joice a-loud be-fore him, And shout his praise, who made you all.

2. The Lord is great! his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns for ev - er - more.

3. The Lord is great! his mercy, how a-bound-ing! Ye angels, strike your golden chords; Oh, praise our God, with voice and harp resounding, The King of kings, and Lord of lords!

SYLVAN SHORE. 8s & 4s.

ANDANTE CANTABILE.

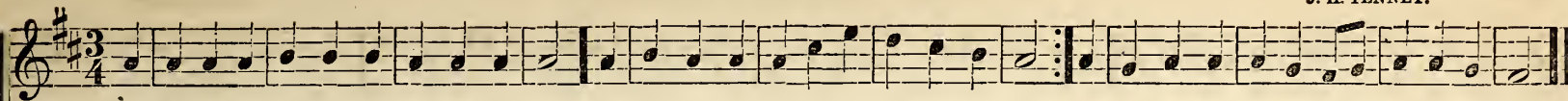
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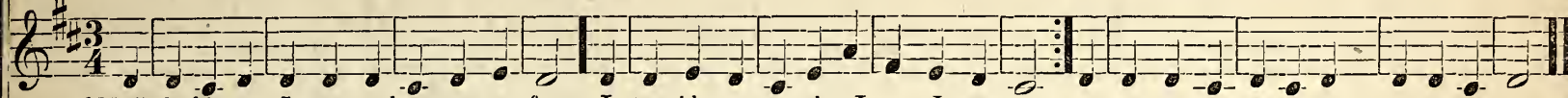
1. There is a calm for those who weep, A rest for wea-ry pilgrims found, They soft-ly lie, and sweetly sleep, Low in the ground.

2. The storm that sweeps the win - try sky No more dis-turbs their deep repose Than sum-mer evening's latest sigh, That shuts the rose.

3. Then, traveler in the vale of tears, To realms of ev - er - last-ing light, Thro'time's dark wilderness of years, Pursue thy flight.



1. { O eyes that are weary, and hearts that are sore ! Look off un - to Je-sus, now sorrow no more !
The light of his countenance shineth so bright, (OMIT.....) That here, as in heav-en, there need be no night.



2. { While looking to Je-sus, my heart cannot fear ; I tremble no more when I see Je-sus near ;
I know that his presence my safeguard will be, (OMIT.....) For, "Why are ye troubled ?" he saith un-to me.

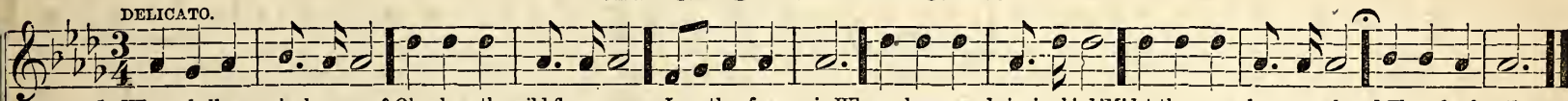


3. { Still looking to Je-sus, Oh, may I be found, When Jordan's dark waters encompass me round ;
They bear me a - way in his presence to be : (OMIT.....) I see him still nearer where always I see.



MAGNOLIA. 6s & 4s.

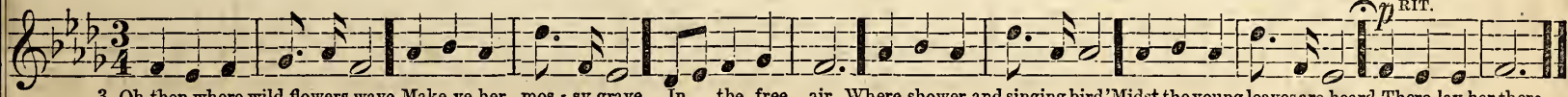
DELICATO.



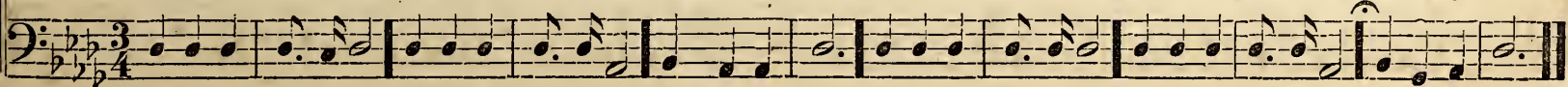
1. Where shall we make her grave? Oh, where the wild flowers wave In the free air, Where shower and singing bird 'Midst the young leaves are heard, There, lay her there.



2. Harsh was the world to her, Now may sleep min - is - ter Balm for each ill ; Low on sweet nature's breast, Let the meek heart find rest, Deep, deep and still.



3. Oh, then where wild flowers wave, Make ye her mos - sy grave In the free air, Where shower and singing bird 'Midst the young leaves are heard, There, lay her there.



1. Hark, sin - ner, while God from on high doth en - treat thee, And warnings with ac - cents of mer - cy doth blend; Give
2. How oft of thy dan - ger and guilt hath he told thee! How oft still the mes - sage of mer - cy doth send! Haste,

ear to his voice, lest in judg - ment he meet thee; "The har - vest is pass - ing, the sum - mer will end.
haste, while he waits in his arms to en - fold thee; "The har - vest is pass - ing, the sum - mer will end."

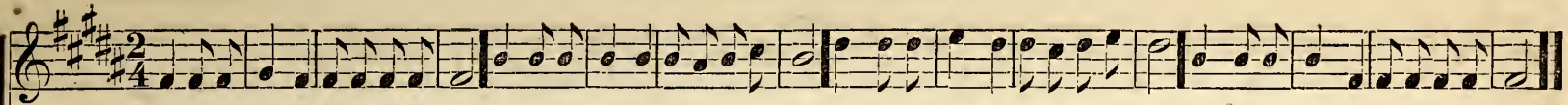
QUINLAN. 4s & 8s.

J. H. TENNEY.

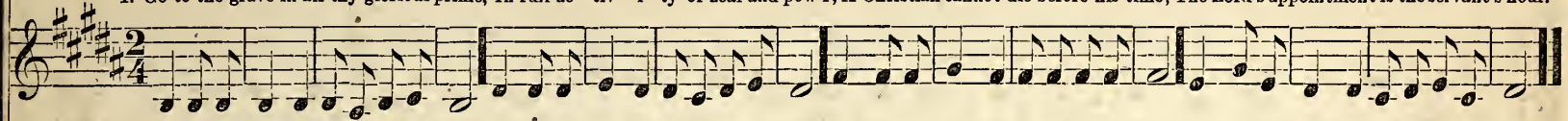
REVERENTLY.

1. Teach us to pray! Our Fa - ther, we look up to thee, And this our one request shall be, Teach us to pray! Teach us to pray!

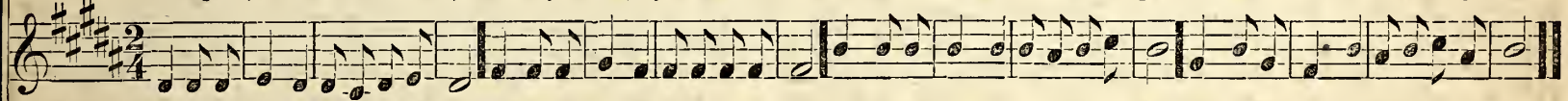
2. Teach us to pray! A form of words will not suf - fice; The heart must bring its sac - ri - fice, Teach us to pray! Teach us to pray!



1. Go to the grave in all thy glorious prime, In full ac - tiv - i - ty of zeal and pow'r; A Christian cannot die before his time; The Lord's appointment is the servant's hour.



2. Go to the grave; at noon from labor cease; Rest on thy sheaves; thy harvest task is done. Come from the heat of battle, and in peace, Soldier, go home; with thee the fight is won.



3. Go to the grave; for there thy Saviour lay In death's embrace, ere he arose on high; And all the ransom'd by that narrow way, Pass to e - ter - nal life beyond the sky.



ABIDE WITH ME. 10s.

EARNESTLY.



1. A - bid with me; fast falls the e - ven - tide, The darkness deepens; Lord, with me abide. When other helpers fail, and comforts flee, Help of the helpless, O, abide with me.



2. Swift - to its close ebbs out life's little day; Earth's joys grow dim, its glories pass away; Change and decay in all around I see; O thou who changest not, a-bide with me.



3. I need thy presence every passing hour; What but thy grace can foil the tempter's pow'r? Who like thyself my guide and stay can be? On to the close, O Lord, abide with me.



1. Pur - er yet and pur - er I would be in mind, Dear - er yet and dear - er Ev' - ry du - ty find;

2. Calm - er yet and calm - er Tri - al bear and pain, Sur - er yet and sur - er Peace at last to gain;

3. High - er yet and high - er Out of clouds and night, Near - er yet and near - er, Ris - ing to the light;

Hop - ing still and trust - ing God without a fear, Pa - tiently be - liev - ing He will make all clear.

Suffering still and do - ing, To his will re - signed, And to God sub - du - ing Heart and will and mind.

Light se - rene and ho - ly, Where my soul may rest, Pu - ri - fied and low - ly, Sanc - ti - fied and blest.

GENTLY.

1. A - nother year is swallowed by the sea Of sunless waves ! A-nother year, thou past E - ternity ! Hath rolled o'er new made graves.

2. They o-pen yet, to bid the liv - ing weep, Where tears are vain ; While they, unswept in - to the ruthless deep, Storm-tied and sad, remain.

GLEASON. 10s.

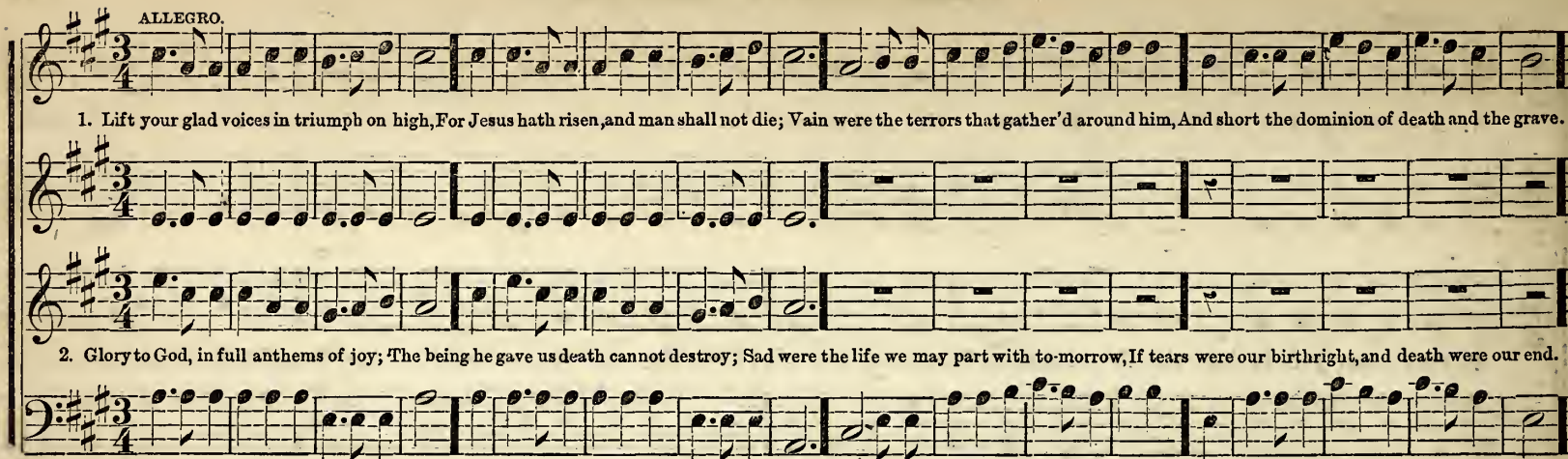
J. H. TENNEY.

SLOW AND GENTLE.

1. Abide with me ! fast falls the eventide, The darkness deepens ; Lord, with me abide ; When other helpers fail, and comforts flee, Help of the helpless, Oh, abide with me.

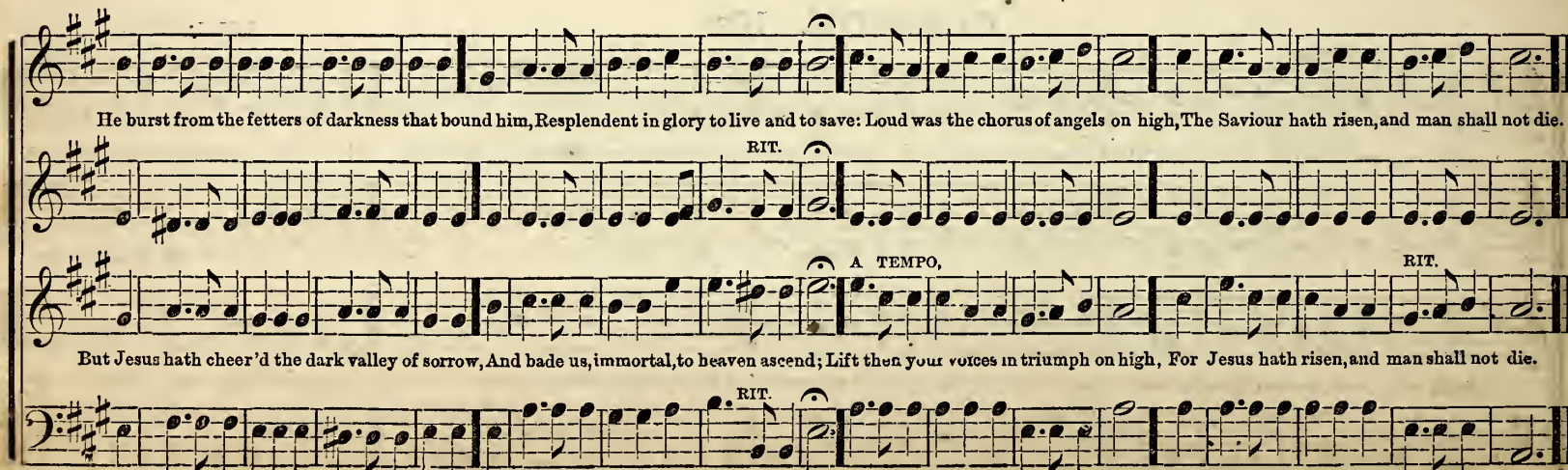
2. Swift to its close ebbs out life's little day ; Earth's joys grow dim, its glories pass away ; Change and decay on all around I see ; O thou who changes not, abide with me.

ALLEGRO.



1. Lift your glad voices in triumph on high, For Jesus hath risen, and man shall not die; Vain were the terrors that gather'd around him, And short the dominion of death and the grave.

2. Glory to God, in full anthems of joy; The being he gave us death cannot destroy; Sad were the life we may part with to-morrow, If tears were our birthright, and death were our end.



He burst from the fetters of darkness that bound him, Resplendent in glory to live and to save: Loud was the chorus of angels on high, The Saviour hath risen, and man shall not die.

RIT.

A TEMPO,

RIT.

But Jesus hath cheer'd the dark valley of sorrow, And bade us, immortal, to heaven ascend; Lift then your voices in triumph on high, For Jesus hath risen, and man shall not die.

RIT.

1. Brightest and best of the sons of the morn-ing, Dawn on our darkness, and lend us thine aid;

2. Cold on his cra - dle, the dew-drops are shin - ing; Low lies his bed with the beasts of the stall;

2. Say, shall we yield him, in cost - ly de - vo - tion, O - dors of Edom, and offerings di - vine?

Star of the East, the ho - ri - zon a - dorn - ing, Guide where the infant Re - deem - er is laid.

An - gels a - dore him, in slum - ber re - clin - ing, Ma - ker, and Monarch, and Sav - iour of all.

Gems of the mountain, and pearls of the o - cean, Myrrh from the forest, and gold from the mine?

G. W. FOSTER.

1. Bread of the world in mer - cy broken, Wine of the soul in merey shed ! By whom the words of life were spoken, And in whose death our sins are dead.

2. Look on the heart, by sor - row broken, Look on the tears by sin - ners shed ; And be the feast to us a to - ken, That by thy grace our souls are fed.

MARY. 5s, 6s & 9s.

W. G. McKAIN.

1. O how happy are they Who the Saviour obey, And have laid up their treasure above : Tongue can never express The sweet comfort and peace Of a soul in its ear - li - est love.

2. That sweet comfort was mine, When the favor divine I received thro' the blood of the Lamb ; When my heart first believed What a joy I received, What a heaven in Jesus' na - me.

3. 'Twas a heaven below My Re - deemer to know, And the angels could do nothing more, Than to fall at his feet, And the sto - ry re - peat, And the Lov - er of sinners a - dore.

Andantino.

1. My God, my Father, while I stray Far from my home, on life's rough way, O, teach me from my heart to say, "Thy will, my God, be done."

2. Tho' dark my path, and sad my lot, Let me be still, and murmur not, And breathe the prayer divinely taught, "Thy will, my God, be done."

3. What tho' in lone-ly grief I sigh For friends beloved, no longer nigh; Submissive still would I re-ply, "Thy will, my God, be done."

SUCCOR. 8s & 6s.

Earnestly.

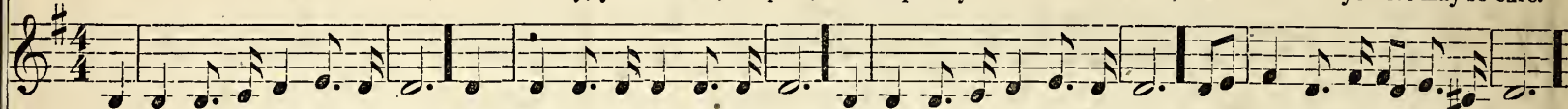
1. Lo! the storms of life are breaking; Faithless fears our hearts are shaking: For our suc-cor un-der-tak-ing, Lord and Saviour, help us!

2. Lo! the world, from thee re-bel-ling, Round thy church in pride is swelling! With thy word their madness quelling, Lord and Saviour, help us!

3. On thine own command re-ly-ing, We our onward task are ply-ing; Un-to thee for safety sigh-ing, Lord and Saviour, help us!



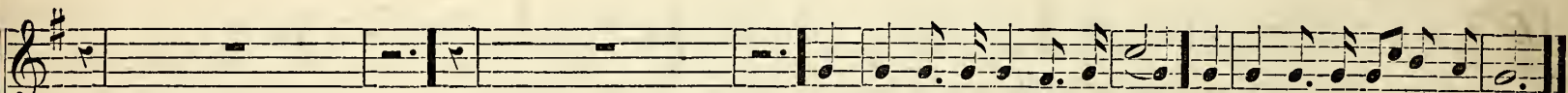
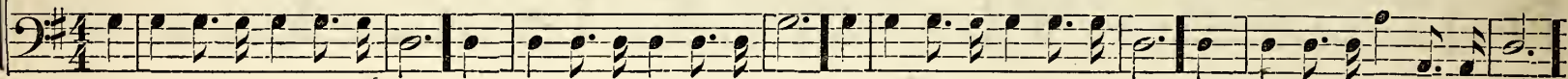
1. O come to the fountain of life, Ye thirsty, ye wretched, and poor, Re-lin-quish your la-bor and strife, Sal - va-tion ye here may se-cure.



2. O come to the fountain of life, Ye thirsty, ye wretched, and poor, And soon will your spirits re-vive, To la-bor and languish no more.



3. O come to the fountain of life, Ye thirsty, ye wretched, and poor, Its waters within you will thrive, Their vir-tue of healing is sure,



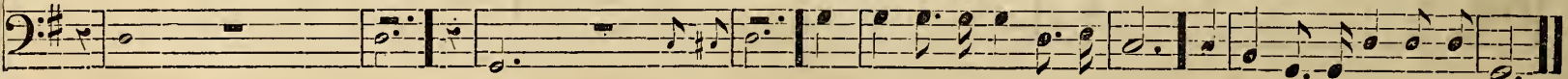
While wand'ring still farther a - stray, No comfort nor peace can ye find, No streams of the des-ert al - lay, The thirst of the des - o - late mind.



Yea, come without money and buy, No righteousness have ye to boast, If on your own works ye re - ly, Your soul is e - ter - nal - ly lost.



Why think of a moment's de - lay? Why lin-ger in sorrow and gloom? O haste to the fountain to - day, All, all are in - vit-ed to come.



SPIRITED.

1. Pro - claim the loft - y praise Of him who once was slain, But now is ris'n, thro' end - less days,
En - throned a - bove the farthest sky,

2. The Son of God a - dore; Ye ran - som'd spread his fame; With joy and glad - ness ev - er - more
And ev - 'ry crea - ture join to bless

FINE.

D.S.

To live and reign; He lives and reigns on high, Who bought us with his blood.
Our Sav - - iour God.

Laud his great name; Let ev' - ry tongue con - fess That Je - sus Christ is Lord.
Th'in - car - nate Word. D.S.

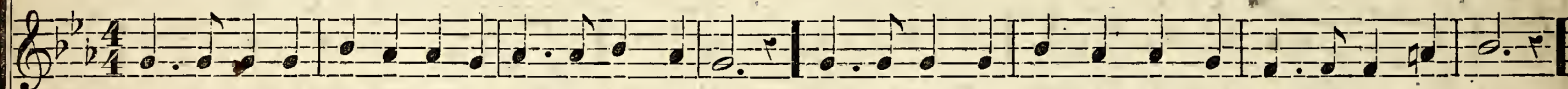
ANDANTE.



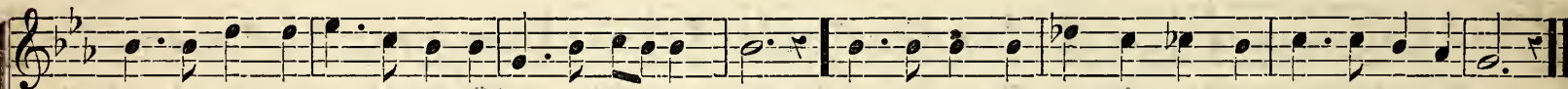
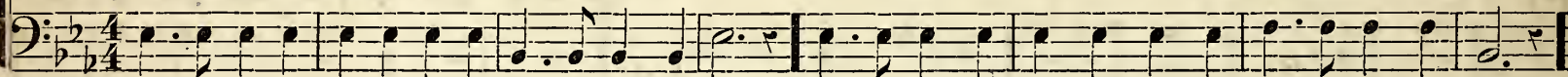
1. In the si-lent midnight watches, List, thy bosom's door! How it knocketh, knocketh, knocketh, Knocketh ev - er - more!



2. Death comes down with reckless footsteps, To the hall and hut; Think you death will tar - ry knocking, When the door is shut?



3. Then 'tis time to stand entreating, Christ to let thee in; At the gate of heav - en beat - ing, Wailing for thy sin!



Say not 'tis thy pul - ses beating, 'Tis thy heart of sin; 'Tis thy Saviour knocks, and cri - eth, "Rise, and let me in!"



Je - sus waiteth, wait - eth, waiteth; But the door is fast; Grieved, a - way the Saviour go - eth, Death breaks in at last.



Nay! a - las, thou guilt - y creature! Hast thou then for - got? Je - sus wait - ed long to know thee, Now he knows thee not!



TENDERLY.

1. Oh! for the peace which floweth as a riv-er, Making Life's des-ert-pla-ces bloom and smile; Oh! for a faith to grasp heaven's hright "forever," Amid the shadows of Earth's "little while."

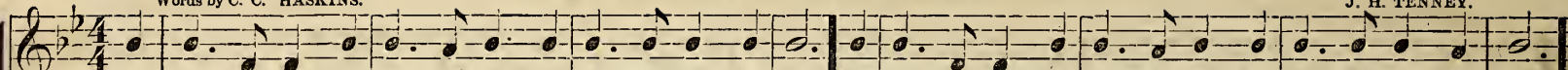
3. "A lit-tle while" the earthen pitcher tak-ing To way-side brooks from far-off mountains fed; Then the parched lips its thirst for-ev-er slaking, Be-side the full-ness of the Fountain Head.

2. "A lit-tle while" to wear the rohe of sad-ness, To toil with wea-ry steps through erring ways; Then to pour forth the fragrant oil of gladness, And clasp the gir-dle of the robes of praise.

4. "A lit-tle while" to keep the oil from fail-ing; "A little while" Faith's flickering lamp to trim; And then, the Bridegroom's welcome footsteps hailing, To haste to meet Him with the hri-dal hymn.

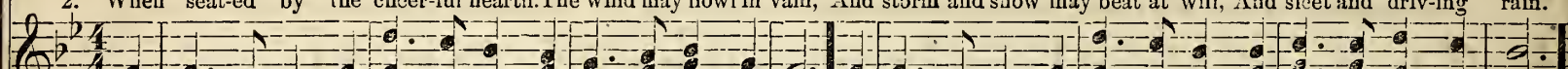
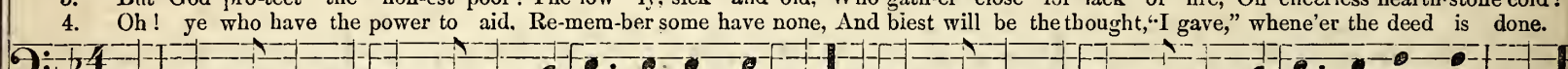
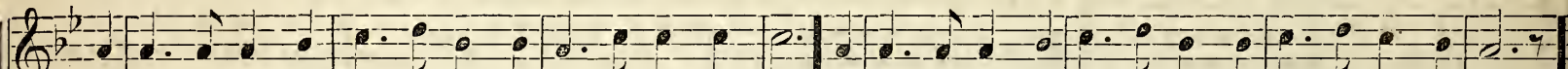
Words by C. C. HASKINS.

J. H. TENNEY.



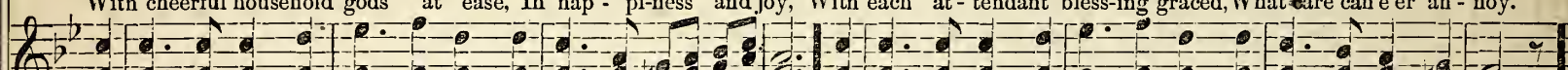
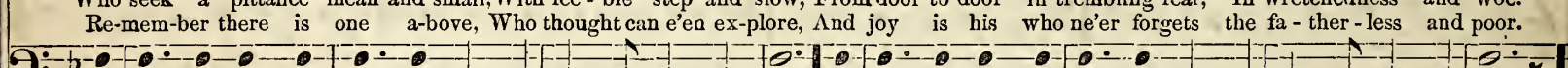
1. O blest is he who hath his home, And cheerful fire-side warm; Where peace and plenty crown his board, And faith can shield from harm.
2. When seat-ed by the cheer-ful hearth. The wind may howl in vain, And storm and snow may beat at will, And sleet and driv-ing rain.

3. But God pro-tect the hon-est poor! The low - ly, sick and old, Who gath-er close for lack of fire, On cheerless hearth-stone cold!
4. Oh! ye who have the power to aid, Re-mem-ber some have none, And blest will be the thought, "I gave," whene'er the deed is done.

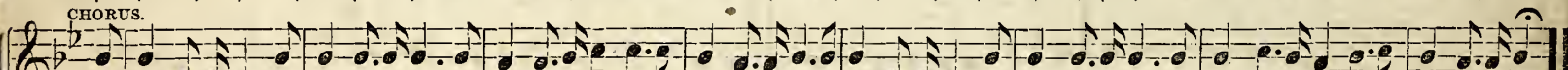




The win-ter bleak has joys for him, In - creasing day by day, And clouds and tempests dark and drear, Are shin-ing still as May.
With cheerful household gods at ease, In hap - pi-ness and joy, With each at - tendant bless-ing graced, What care can e'er an - noy.


Who seek a pittance mean and small, With fee - ble step and slow, From door to door in trembling fear, In wretchedness and woe.
Re-mem-ber there is one a - bove, Who thought can e'en ex - plore, And joy is his who ne'er forgets the fa - ther - less and poor.


CHORUS.



Re - member the poor; Remember the poor; Whom God in his wisdom hath brought to your door, Tho' fortune hath frown'd, a brother in right, Is he, to relieve him then be your delight.



Re - member the poor; Remember the poor; Whom God in his wisdom hath brought to your door, Tho' fortune hath frown'd, a brother in right, Is he, to relieve him then be your delight.

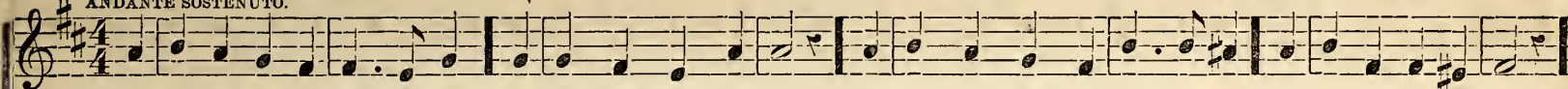


CHORAL EVENING HYMN.

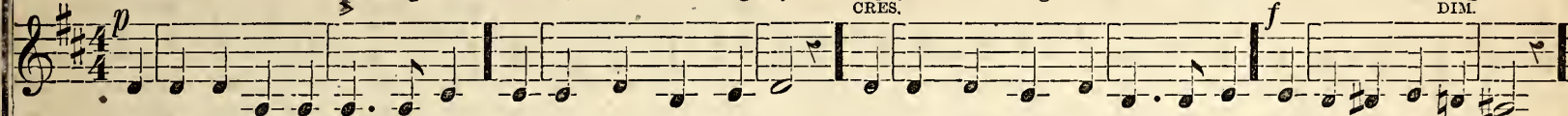
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Hymn by A. A. PROCTOR.
ANDANTE SOSTENUTO.

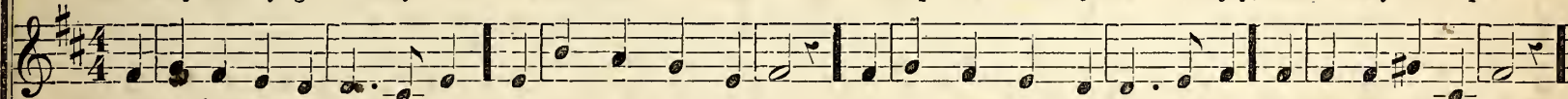
J. TILLEARD, London, England.



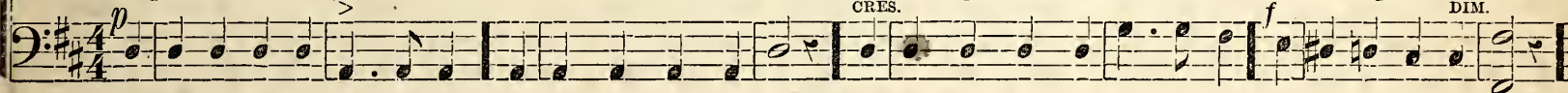
1. The shadows of the evening hours Fall from the darkening sky ; Up-on the fragrance of the flowers The dews of evening lie :
CRES. DIM.



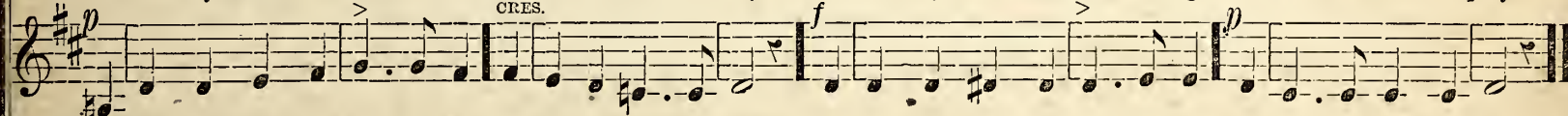
2. The rays of daylight slowly fade : So fade with - in our heart The hopes in earthly love and joy, That one by one depart :



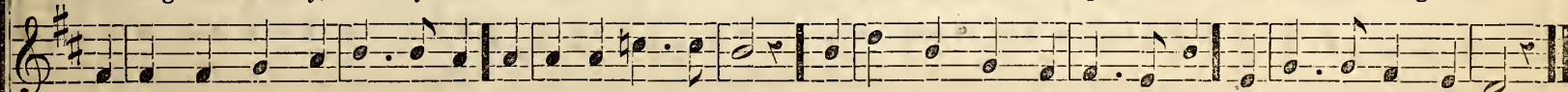
3. Let peace, O Lord, thy peace, O God, Up-on our souls descend ; From midnight fears and per-ils, thou Our trembling hearts de-fend ;
CRES. DIM.



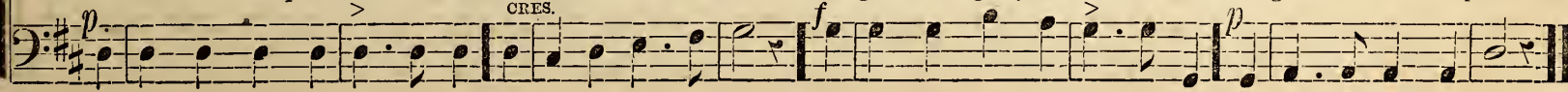
Be - fore thy throne, O Lord of heaven, We kneel at close of day ; Look on thy children from on high, And hear us while we pray.



The bright stars slowly, one by one, Within the a - zure shine ;—Give us, O Lord, fresh hopes in heaven, And trust in things di-vine.



Give us a res-pite from our toil, Calm and subdue our woes : Through the Long day we la - bor, Lord, O give us now re-pose !



HYMN. "God's love leads to rest."

Words and music by GEO. A. SANDERS.

1. Here on this ev - er - chang - ing earth I roam; Here is no rest, is no rest.
My Fa - ther has not left his child a - lone; I am still blest, am still blest. }

2. A light from heav'n comes steal - ing o'er my way; I am still blest, am still blest.
Be - yond the toils that crowd life's fleet - ing day: There still is rest, still is rest. }

3. Oh, glo - rious view that greets my long - ing eyes; Of the dear rest, the dear rest.
Oh, hap - py souls in man - sions of the skies; For - ev - er blest, ev - er blest. }

Through wea - ry days, and sad - ness that here come, A Fa - ther's hand is still ev - er lead - ing home.

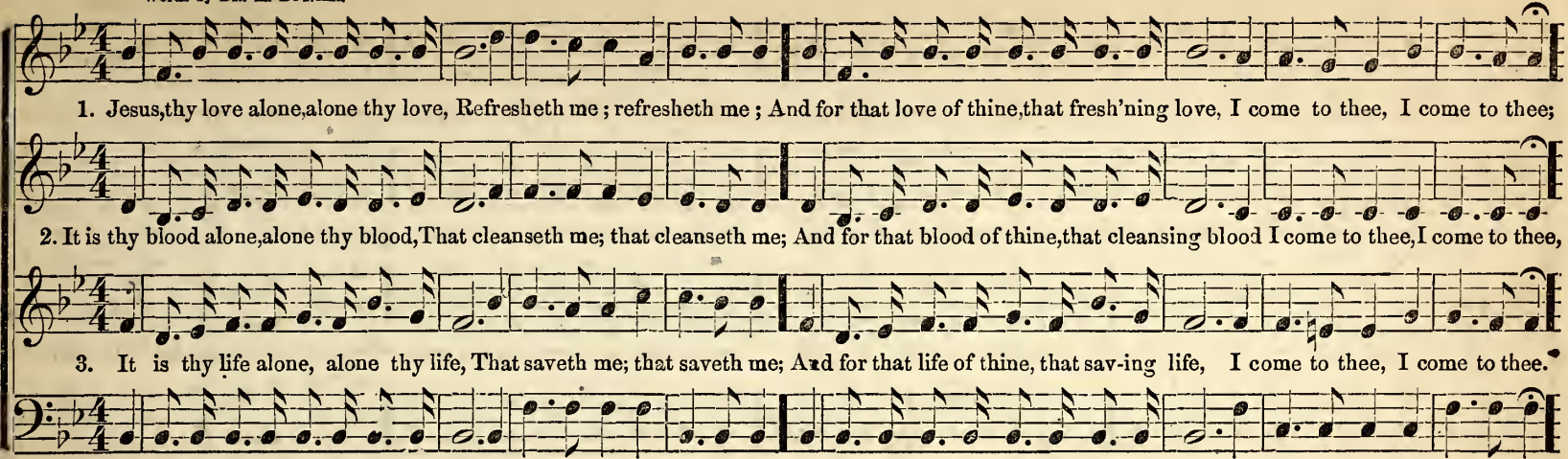
To this bright land and ev - er beauteous spring, A Fa - ther's love will his faith - ful chil - dren bring.

Glad - ly we'll join you when life's dream is o'er, A Fa - ther's love leads to rest for - ev - er - more.

HYMN. "Thee, only Thee."

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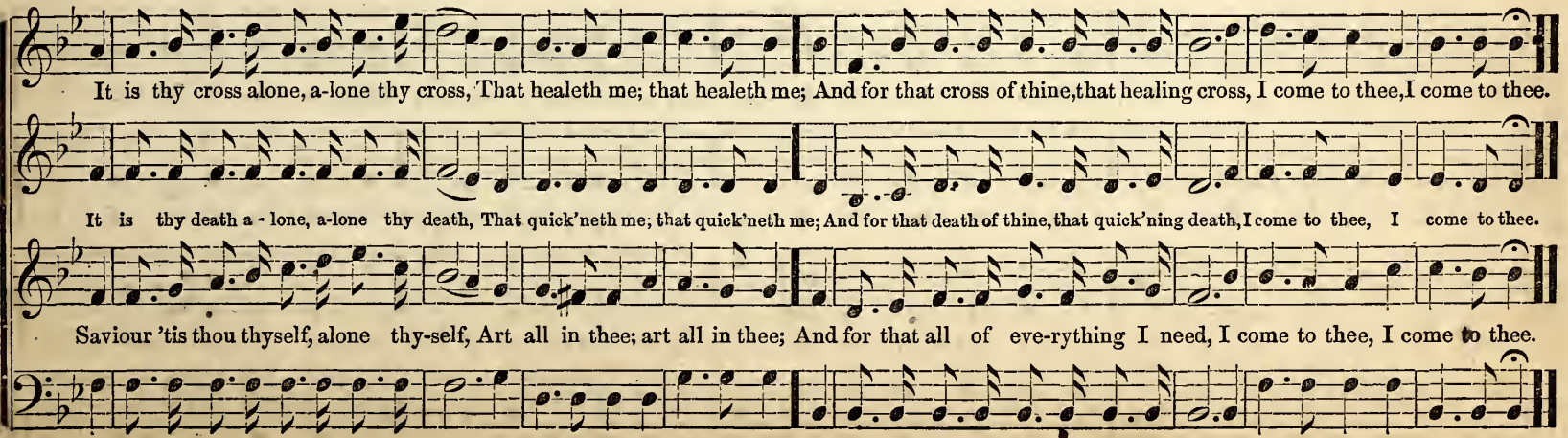
Words by DR. H. BONAR.



1. Jesus, thy love alone, alone thy love, Refresheth me; refresheth me; And for that love of thine, that fresh'ning love, I come to thee, I come to thee;

2. It is thy blood alone, alone thy blood, That cleanseth me; that cleanseth me; And for that blood of thine, that cleansing blood I come to thee, I come to thee,

3. It is thy life alone, alone thy life, That saveth me; that saveth me; And for that life of thine, that sav-ing life, I come to thee, I come to thee.



It is thy cross alone, a-lone thy cross, That healeth me; that healeth me; And for that cross of thine, that healing cross, I come to thee, I come to thee.

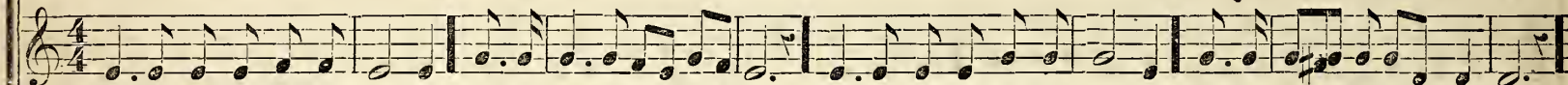
It is thy death a-lone, a-lone thy death, That quick'neth me; that quick'neth me; And for that death of thine, that quick'ning death, I come to thee, I come to thee.

Saviour 'tis thou thyself, alone thy-self, Art all in thee; art all in thee; And for that all of eve-rything I need, I come to thee, I come to thee.

CHRISTMAS CAROL. "See, the Morning Star."



1. See! the morning star is dwelling, On the Eastern mountain's height, See! the Day of days ex - celling Bursts up - on our ach - ing sight.



2. Long our watch has been and dreary, Long we wandered from a - far, So the wise men worn and weary, Followed still the lead - ing star.



1. Hence, away! all care and sad - ness, Hence, and ne'er return a - gain, Angels sing with notes of gladness, "Peace on earth, good will to men."



Sing we then our car - ol free, Christus Na - tus Ho - di - e, Sing we then our car - ol free, Christus Na - tus Ho - di - e.



'Till the Day Spring's self they see, Christus Na - tus Ho - di - e, 'Till the Day Spring's self they see, Christus Na - tus Ho - di - e.



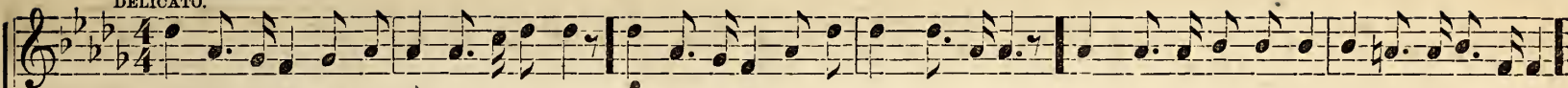
Join we then our car - ol free, Christus Na - tus Ho - di - e, Join we then our car - ol free, Christus Na - tus Ho - di - e.



ONLY REMEMBERED. (Quartet.)

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Poetry from DR. BONAR.
DELICATO.



1. Up and away, like the dew of the morning, Soaring from earth to its home in the sun, So let me steal a-way, gently and loving-ly.



2. Up and away, like the o - dors of sunset, Sweet'ning the twilight as darkness came on; So let me pass a-way peace-ful-ly, si-lently.



2. Need I be missed if another succeed me, Reaping those fields which in spring I have sown? Who plough'd or sow'd is not miss'd by the harvester.



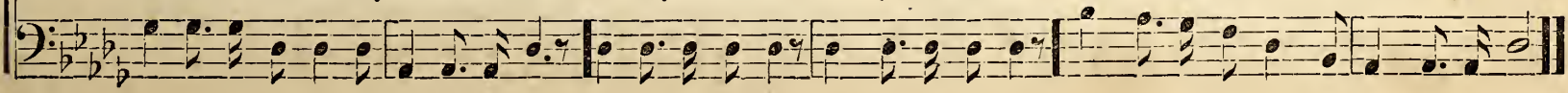
On - ly remembered by what I have done, On - ly remembered, On - ly remembered, On - ly remembered by what I have done.



On - ly remembered by what I have done, On - ly remembered, On - ly remembered, On - ly remembered by what I have done.



But he's remembered by what he has done, On - ly remembered, On - ly remembered, On - ly remembered by what he has done.



THE HILLS OF EDEN.

Poetry by ANDREW SHERWOOD.

1. In my dreams I have thought of the heav-en-ly land, Far a-way up the por-tals of morn,
Where the ev-er green mountains e-ter-nal-ly stand, And the beau-ti-ful riv-ers are born;
Where the way-weary voy-a-ger find-eth a rest, And the pure wa-ters wan-der a-way.

2. Our gaze can-not soar to the ev-er-green vales, Which a-lone by the fan-cy are trod;
But our souls are refreshed by the o-dor-ous gales, Which are fanned from the gar-dens of God;
And the clouds like an army with ban-ners unfurled, Float a-way through the am-bi-ent skies.

3. Oh! the stars nev-er smile from their tem-ples of light, Where the world of e-ter-ni-ty glows,
And we nev-er be-hold the blue mountains at night, But we dream of a ho-ly re-pose.
To the beau-ti-ful hills in the land of the soul, Whose pleasures and treasures are free.

'Tis the land of the leal, 'tis the home of the blest, Where our sor-rows are known not, they say;

And we sometimes have longed for that beau-ti-ful world, Where the blue hills in maj-es-ty rise.

We are trav-el-ing home as the cen-tu-ries roll, Each a sail-or on life's o-pen sea!

HYMN. "Tranquil and Peaceful."

239

J. H. TENNEY.

ANDANTE.

1. Tran-quil and peace-ful is our path to heav-en, Where now so many, fresh from earth's ripe vin-tage,

2. There life is bliss-ful, shall the spir-it trem-ble? Bright, heavenly an-gels wait to lead us yon-der;

3. There our lost rose-buds in our hands shall o-pen: Love, pure and ho-ly, in our bo-soms glowing,

So man-y hap-py, high and bless-ed spir-its, Wait to re-ceive us, Wait to re-ceive us.

There dwell the spir-its, pu-ri-fied by suffering, Bless-ing and bless-ed, Bless-ing and bless-ed.

Flows from the Fa-ther, Source of ev'-ry bless-ing, Liv-ing and lov-ing, Liv-ing and lov-ing.

1. The sands of time are sinking, The dawn of heaven breaks, The summer morn I've sighed for, The fair, sweet morn a - wakes!

2. I've wrestled on toward heaven, 'Gainst storm, and wind, and tide; Now like a wea-ry traveller, That lean-eth on his guide.

3. Deep wa - ters crossed life's pathway, The hedge of thorns was sharp; Now these lie all be - hind me, Oh, for a well-tuned harp!

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures of music, each with a triplet of eighth notes. The middle staff is a treble clef with the same key signature and time signature, also containing three measures of music with triplets. The bottom staff is a bass clef with the same key signature and time signature, containing three measures of music with triplets. The lyrics are written below the staves, with line numbers 1, 2, and 3 corresponding to the three staves.

Dark, dark hath been the midnight, But day-spring is at hand, And glo - ry, glo - ry dwelleth In Im - man - uel's land.

A - mid the shades of evening, While sinks life's lingering sand, I hail the glo - ry dawn - ing, From Im - man - uel's land.

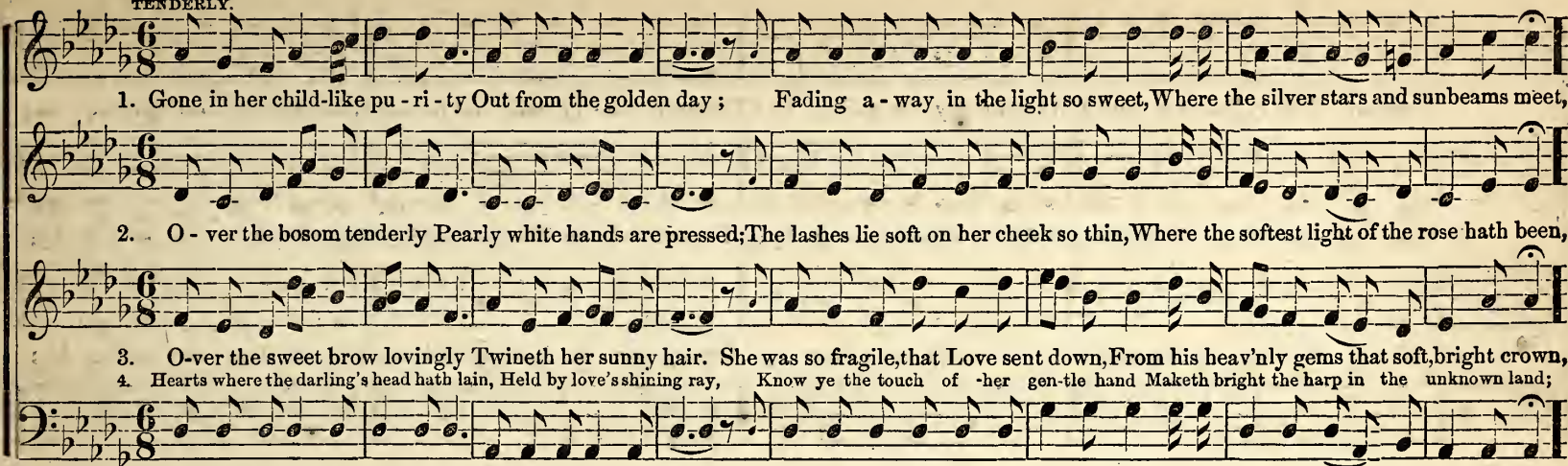
Oh, to join Hal - le - lu - jah With yon tri - umph - ant band, Who sing, where glo - ry dwelleth, In Im - man - uel's land.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures of music, each with a triplet of eighth notes. The middle staff is a treble clef with the same key signature and time signature, also containing three measures of music with triplets. The bottom staff is a bass clef with the same key signature and time signature, containing three measures of music with triplets. The lyrics are written below the staves, with line numbers 1, 2, and 3 corresponding to the three staves.

OVER THE STARRY WAY.

241

TENDERLY.

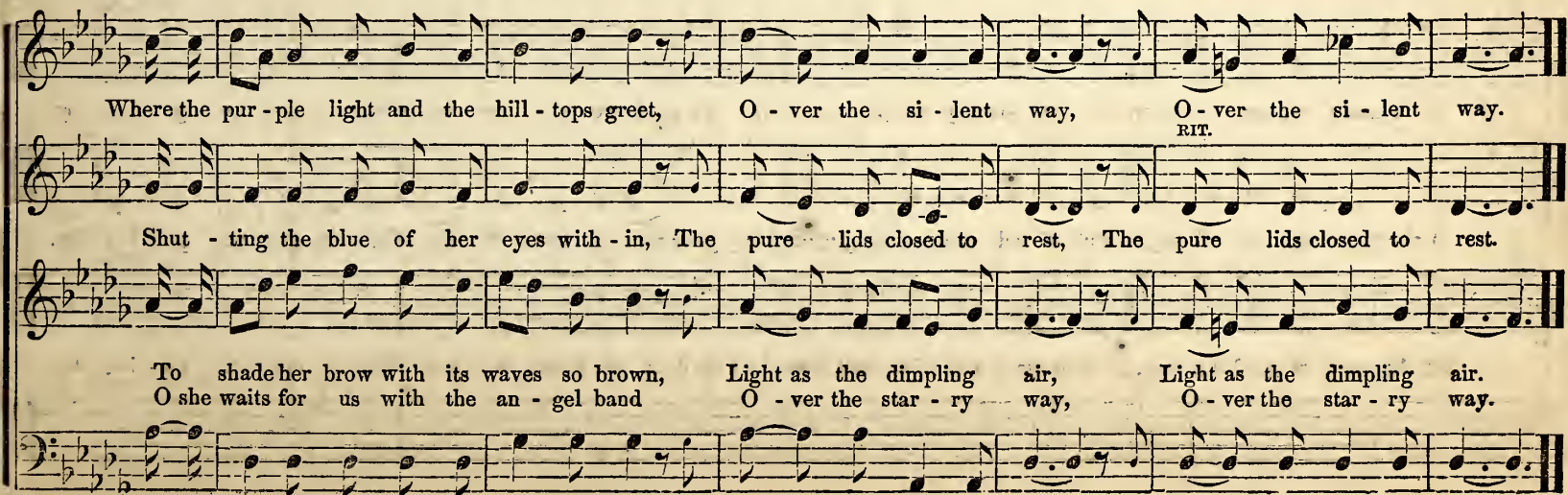


1. Gone in her child-like pu - ri - ty Out from the golden day ; Fading a - way in the light so sweet, Where the silver stars and sunbeams meet,

2. O - ver the bosom tenderly Pearly white hands are pressed; The lashes lie soft on her cheek so thin, Where the softest light of the rose hath been,

3. O - ver the sweet brow lovingly Twineth her sunny hair. She was so fragile, that Love sent down, From his heav'nly gems that soft, bright crown,

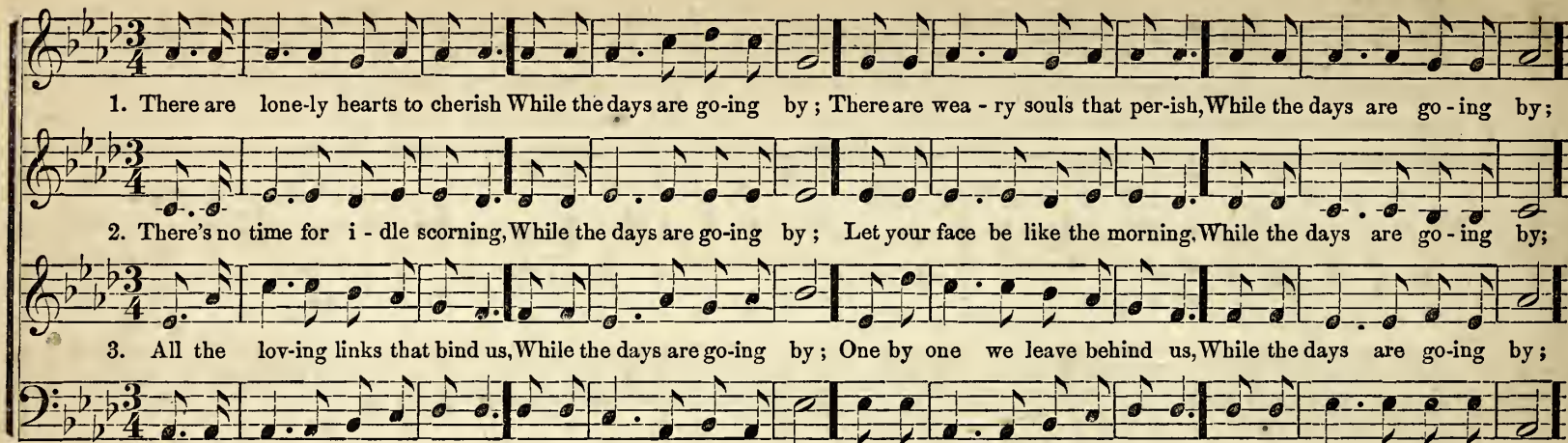
4. Hearts where the darling's head hath lain, Held by love's shining ray, Know ye the touch of - her gen - tle hand Maketh bright the harp in the unknown land;



Where the pur - ple light and the hill - tops greet, O - ver the si - lent way, O - ver the si - lent way. RIT.

Shut - ting the blue of her eyes with - in, The pure lids closed to rest, The pure lids closed to rest.

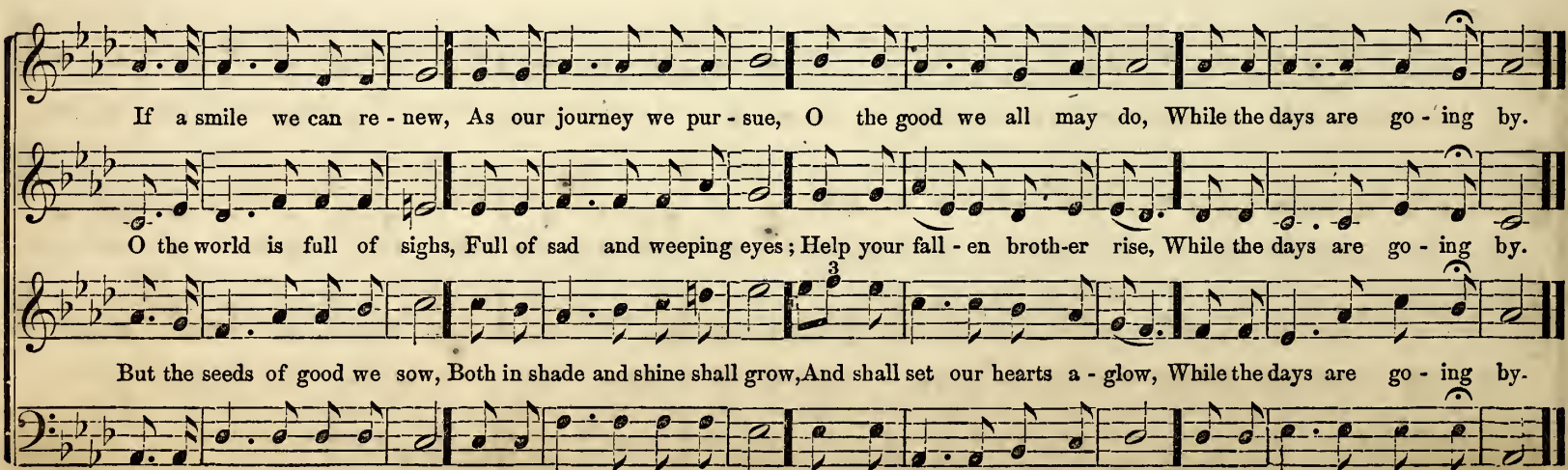
To shade her brow with its waves so brown, Light as the dimpling air, Light as the dimpling air.
O she waits for us with the an - gel band O - ver the star - ry way, O - ver the star - ry way.



1. There are lone-ly hearts to cherish While the days are go-ing by; There are wea - ry souls that per-ish, While the days are go-ing by;

2. There's no time for i - dle scorning, While the days are go-ing by; Let your face be like the morning, While the days are go-ing by;

3. All the lov-ing links that bind us, While the days are go-ing by; One by one we leave behind us, While the days are go-ing by;

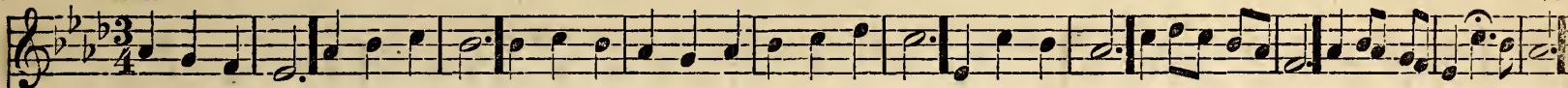


If a smile we can re - new, As our journey we pur - sue, O the good we all may do, While the days are go - ing by.

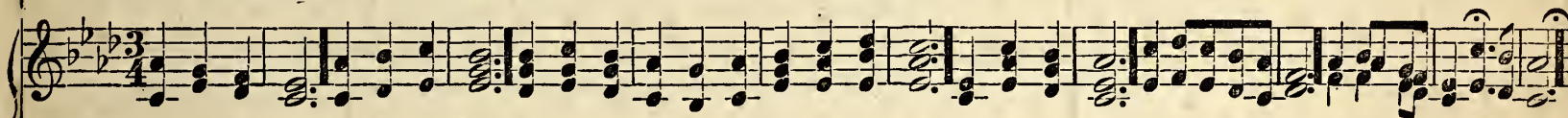
O the world is full of sighs, Full of sad and weeping eyes; Help your fall - en broth - er rise, While the days are go - ing by.

But the seeds of good we sow, Both in shade and shine shall grow, And shall set our hearts a - glow, While the days are go - ing by.

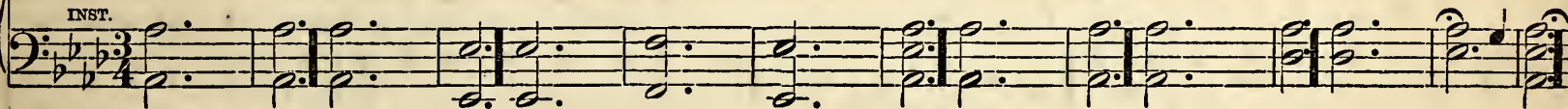
SOLO.



1. Sweet Sabbath eve, Bright is thy smile, Lin-ger, O lin-ger, to cheer us awhile; Sweet Sabbath eve, Beauti - ful ray, Fade not so quickly away.
2. Sweet Sabbath eve, Hallow'd and blest, Sending the soul to its heav-en of rest; Lin-ger a-while, Beauti - ful ray, Fade not so quickly away.
3. Sweet Sabbath eve, Bear on thy wing, Upward to heav-en, the praise that we sing; Fainter thy voice, Faded thy hue, Gently we bid thee adieu.



INST.



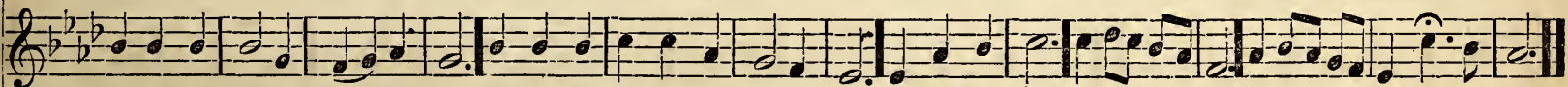
QUARTETT OR CHORUS.



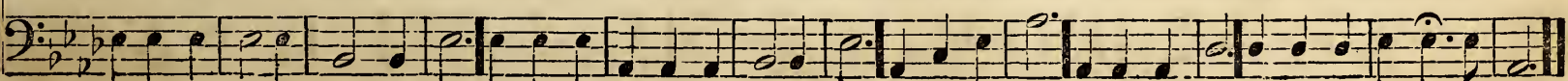
1. Lovely and pure thy star-light brow, Holy the thoughts thou art breathing now; Sweet Sabbath eve, Beautiful ray, Fade not so quickly a - way.



2. Tell us, calm eve, if those we love Look on us still in that world above; Sweet Sabbath eve, Beau-ti-ful ray, Fade not so quickly a - way.



3. Lovely and pure thy starlight brow, Holy the thoughts thou art breathing now; Sweet Sabbath eve, Beautiful ray, Fade not so quickly a - way.



Poetry by S. D. CARTER.
EARNESTLY.

1. Since thy Father's arm sustains thee, Peaceful be, peaceful be; When a chast'ning hand restrains thee, It is He, It is He;

2. Fear - est sometimes that thy Fa - ther Hath for - got? Hath for - got? Tho' the clouds a - round thee gather, Doubt him not, Doubt him not,

3. To his own the Saviour giv - eth Dai - ly strength, Daily strength; To each troubled soul that liv - eth, Peace at length, Peace at length;

Know his love in full complete-ness, Feel the meas-ure of thy weakness; If he wound thy spirit sore, Trust him more, Trust him more.

Al - ways hath the day - light bro - ken, Al - ways hath he com - fort spo - ken; Bet - ter hath he been - for years, Than thy fears, Than thy fears.

Weakest lambs have larg - est shar - ing Of the ten - der Shepherd's car - ing; Ask him not, then when? or how? On - ly bow, On - ly bow.

ANTHEMS, SENTENCES, CHANTS, &c.

ANTHEM. "O give thanks."

J. H. TENNEY.

O give thanks, give thanks unto the Lord, O give thanks, give thanks unto the Lord, For his mer-cy en - dur - eth for - ev - er,

For his mer-cy en - dureth for - ev - er, O give thanks, give thanks un - to the Lord, O give thanks, give thanks un-to the Lord,

For his mercy en - dur - eth for - ev - er, O give thanks, give thanks unto the Lord, O give thanks un - to the Lord, O give

For his mer-cy en - dur - eth for - ev - er, O give thanks, give thanks unto the Lord, O give thanks un - to the Lord, O give

This system contains two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. Both staves feature a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth and sixteenth notes, with repeat signs at the end of the first phrase.

thanks un - to the Lord, O give thanks un-to the Lord, O give thanks un - to the Lord, un - to the Lord. A - men.

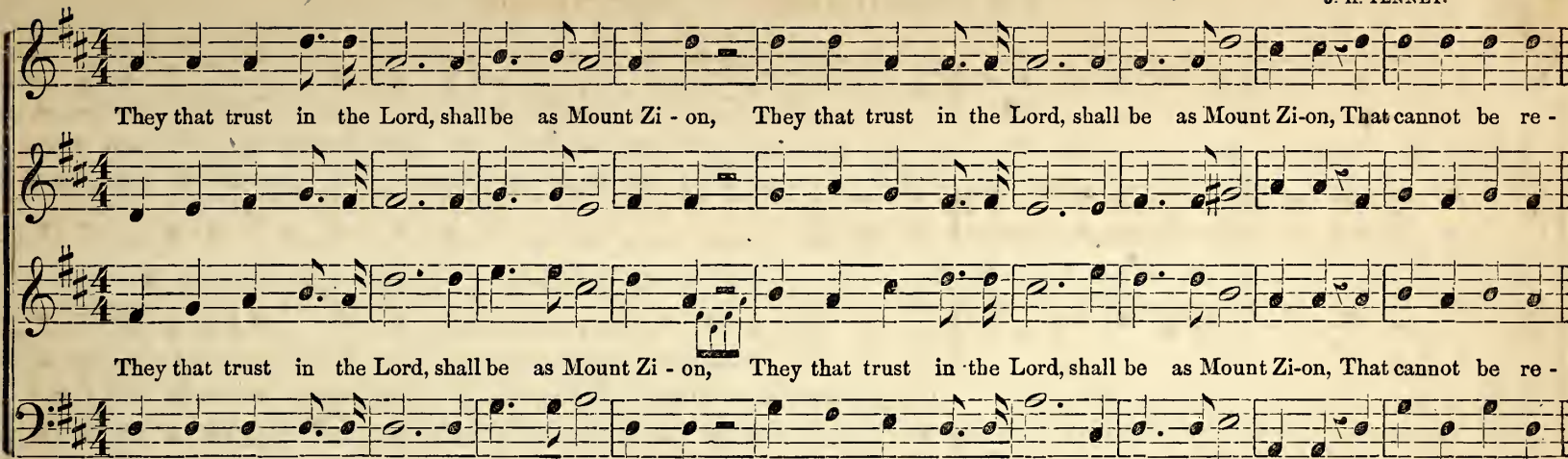
thanks un - to the Lord, O give thanks un-to the Lord, O give thanks un - to the Lord, un - to the Lord. A - men.

This system contains two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. Both staves continue the melody from the first system, ending with a double bar line. The piano accompaniment features a steady eighth-note pattern.

ANTHEM. "They that trust in the Lord."

247

J. H. TENNEY.



They that trust in the Lord, shall be as Mount Zi-on, They that trust in the Lord, shall be as Mount Zi-on, That cannot be re-



mov-ed, That can-not be re-mov-ed, but standeth fast, and a-bid-eth for-ev-er.

As the mountains are round about Je-

mov-ed, That can-not be re-mov-ed, but standeth fast, and a-bid-eth for-ev-er.

As the mountains are round about Je - ru - salem, So the Lord is round about his

ru - sa-lem, As the mountains are round about Je - ru - sa - lem.

As the mountains are round about Je - ru - salem, So the Lord is round about his

This system contains three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with rests in the first two measures. The second and third staves continue the melody and accompaniment, with the third staff ending with a double bar line. The lyrics are written below the staves, with hyphens indicating syllables across measures.

peo - ple, from henceforth, from henceforth, E - ven for ev - er, for - ev - er, A - men, A - men, A - men.

peo - ple, from henceforth, from henceforth, E - ven for ev - er, for - ev - er, A - men, A - men, A - men.

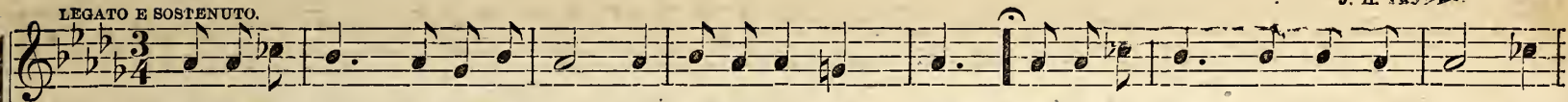
This system contains three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with rests in the first two measures. The second and third staves continue the melody and accompaniment, with the third staff ending with a double bar line. The lyrics are written below the staves, with hyphens indicating syllables across measures.

"ANTHEM. How sweet, how calm, this Sabbath Morn!"

249

J. H. TRIST

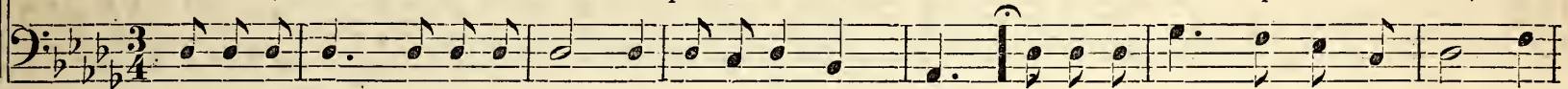
LEGATO E SOSTENUTO.



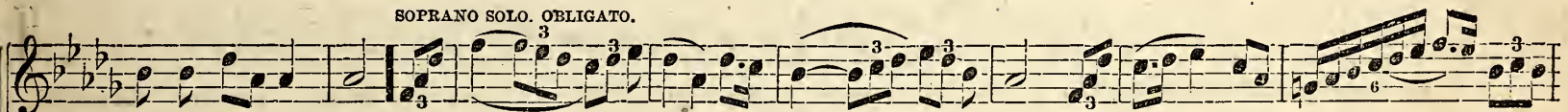
1. How sweet, how calm this Sabbath morn! How pure the air that breathes! And soft the sounds up - on it borne, And



1. How sweet, how calm this Sabbath morn! How pure the air that breathes! And soft the sounds up - on it borne, And

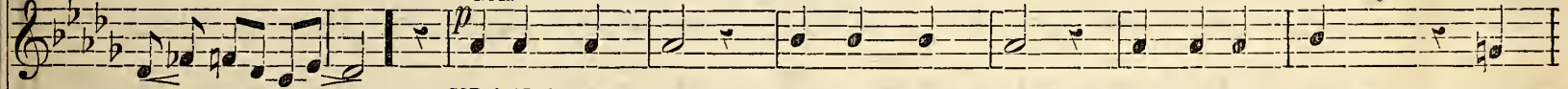


SOPRANO SOLO. OBLIGATO.



light its va-por wreathes. 2. It seems as if the Christ - ian's prayer, For peace, and joy,..... and

TENOR.

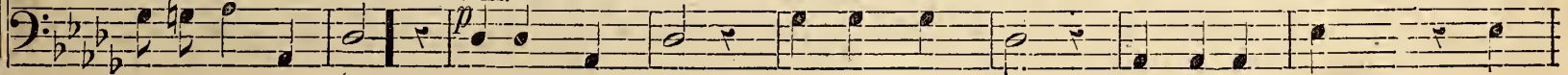


SOP. & ALTO.



light its va-por wreathes. 2. It seems as if the Christ - ian's prayer, For peace, and joy, and

BASS.



love, Were an - swered in the ver - y air That wafts its strain a-bove. 3. Let each un-

love, Were answered in the ver - y air That wafts its strain a - bove. 3. Let each un-

TENOR.

ALTO.

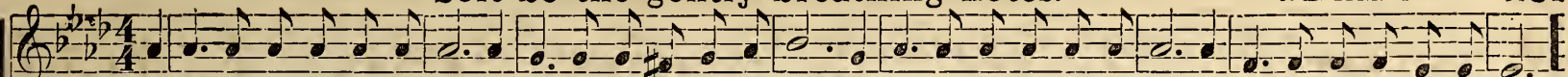
SOPRANO.

BASS.

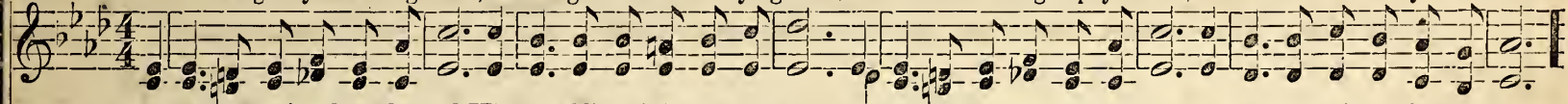
CA - - LAN - DO. *ppp*

ho - ly pas - sion cease, Each e - vil thought be crushed, Each anxious care that mars thy peace In faith and love be hushed.

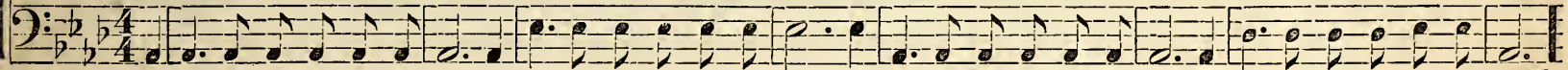
ho - ly pas - sion cease, Each e - vil thought be crushed, Each anxious care that mars thy peace In faith and love be hushed.



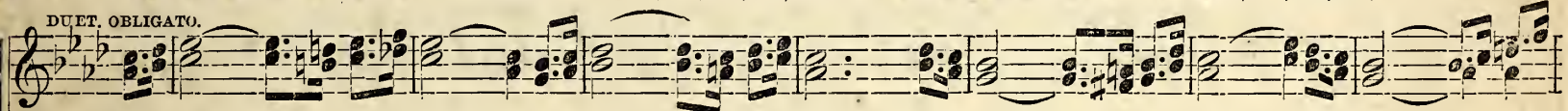
1. Soft be the gently breathing notes, That sing the Saviour's dying love; Soft as the evening zephyr floats, And soft as tuneful lyres above.



2. Soft as the morning dews descend, While warbling birds exultant soar: So soft to our Al-mighty Friend, Be ev'ry sigh our bosoms pour.



DUET. OBLIGATO.

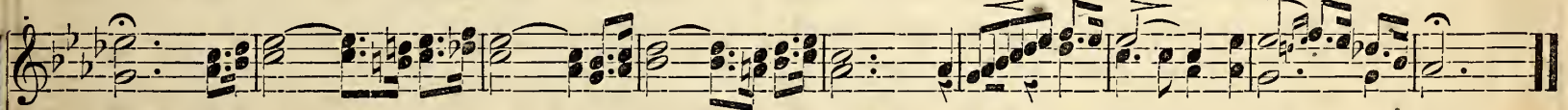


Soft be..... the gen - - tly breath - - ing notes That sing..... the Sav - viour's dy - - ing

CHORUS.

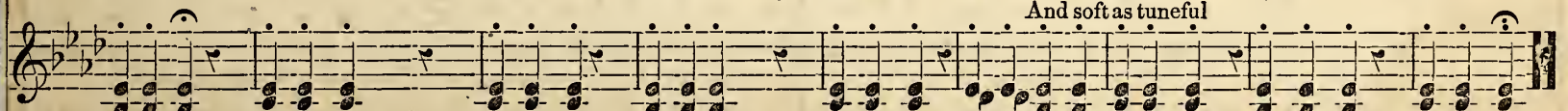


Soft and sweet, Soft and sweet, Gentle notes, Gentle notes, Sweetly sing, Sweetly sing, Saviour's love,

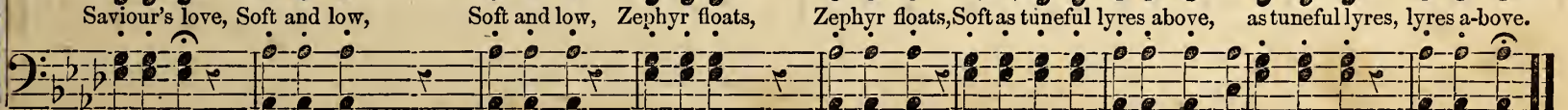


love; Soft as..... the eve - ning zeph - - yr floats, And soft as tune - ful lyres.... a - bove.

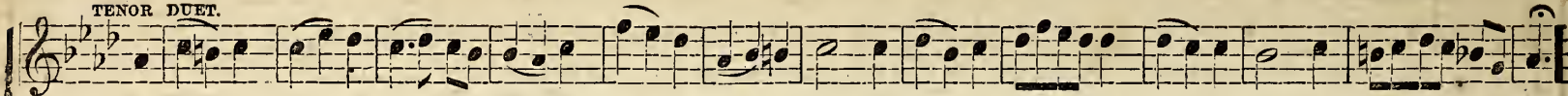
And soft as tuneful



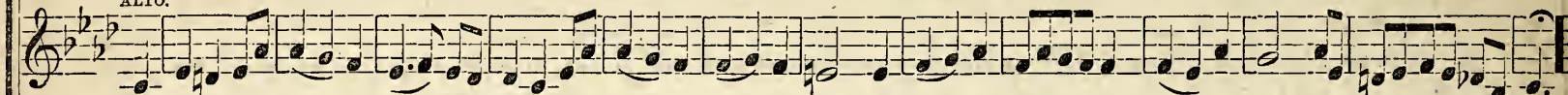
Saviour's love, Soft and low, Soft and low, Zephyr floats, Zephyr floats, Soft as tuneful lyres above, as tuneful lyres, lyres a-bove.



TENOR DUET.



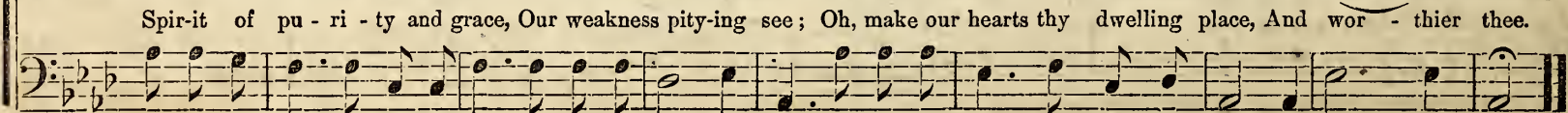
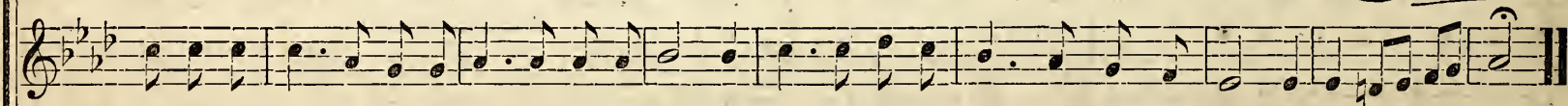
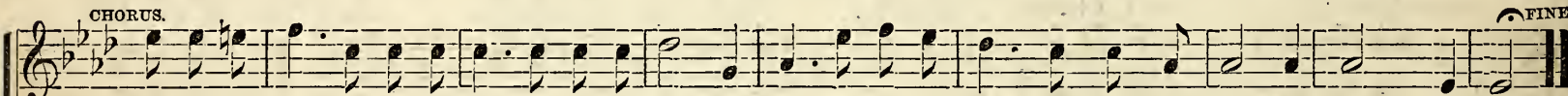
ALTO.



ACCOMP.



CHORUS.

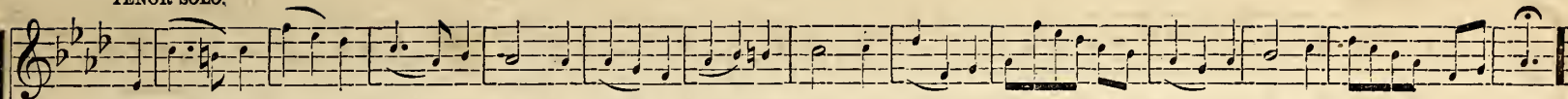


FINE

"Our blest Redeemer." Concluded.

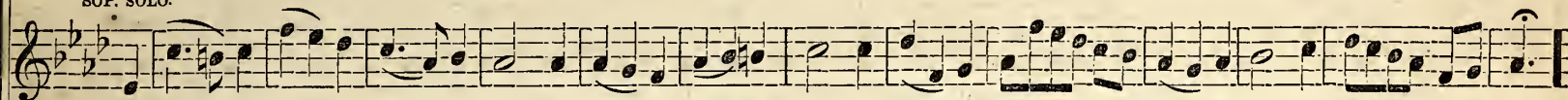
253

TENOR SOLO.

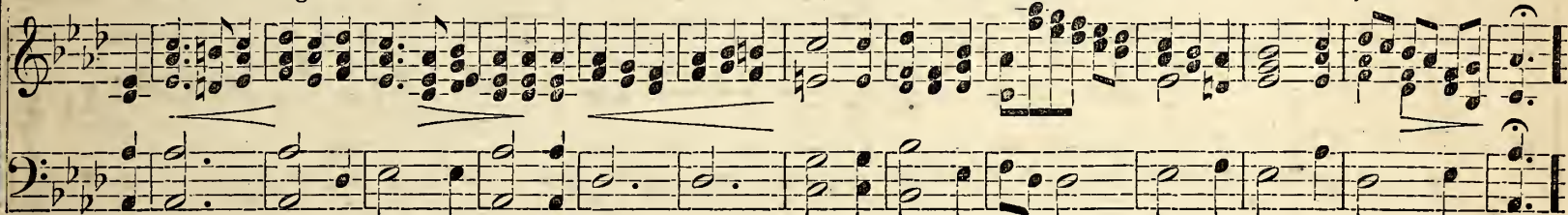


He came sweet influence to im-part, A gracious will-ing guest, While he can find one hum-ble heart Where-in to rest.

SOP. SOLO.



He breathes that gentle voice we hear, Soft as the breeze of even, That checks each fault, that calms each fear, And speaks of heaven.



CHORUS.



And his that gen - tle voice we hear, Soft as the breeze of even, That checks each fault, that calms each fear, And speaks of heaven.



And his that gen - tle voice we hear, Soft as the breeze of even, That checks each fault, that calms each fear, And speaks of heaven.



* The Soprano solo should be omitted, if the Tenor is sung.

SENTENCE. "Deal gently."

ANDANTE.

ALLEGRO.

Deal gently, O my Fa - ther, in thy good pleasure, Deal gently, O my Father, un - to Zi - on, Build thou now the walls,

Build thou now the walls, Build thou now the walls of Je - ru - salem, The walls of Je - ru - sa - lem, -lem. Deal gently, O my Fa-ther,

Build thou now the walls, Build thou now the walls of Je - ru - salem, The walls of Je - ru - sa - lem, -lem. Deal gently, O my Fa-ther,

in thy good pleasure, Deal gently, O my Father, un - to Zi - on, Deal gently, deal gently, O my Father, un - to Zi - on. A - men.

in thy good pleasure, Deal gently, O my Father, un - to Zi - on, Deal gently, deal gently, O my Father, un - to Zi - on. A - men.

ANTHEM. "The Lord will comfort Zion."

255

MODERATO.

J. H. ROSECRANS.

The Lord will com - fort Zi - on, will com-fort her waste plac - es; And they shall bloom like the garden of the Lord, And

ALLEGRETTO.

they shall bloom like the gar - den of the Lord. Sing and rejoice, O daughter of Zi - on, Sing and be glad with all thy

MODERATO.

heart; For, lo! I come, and I will dwell, will dwell in the midst of thee, will dwell in the midst of thee. The Lord our

heart: For, lo! I come, and I will dwell, will dwell in the midst of thee, will dwell in the midst of thee. The Lord our

RIT.

God is our strength and shield. He will save us, and bless us, We will rest in his love, We will rest in his love.

He will save us, and bless us,

God is our strength and shield. He will save us, and bless us, we will rest in his love, We will rest in his love.

HYMN ANTHEM. "Wake the song."

257

DR. M. J. MUNGER.

ALLEGRO.

ALLEGRETTO.

Wake the song, Wake the song, Wake the song, the song of Ju - bi - lee, Wake the song of Ju - bi - lee—

Wake the song, Wake the song, Wake the song, the song of Ju - bi - lee, Wake the song of Ju - bi - lee—

Let it ech - o o'er the sea, Wake the song,... Let it ech - o .. o'er the sea, O'er the sea, o'er the sea.

O'er the sea,

Let it ech - o o'er the sea, of Ju - bi - lee, O'er the sea, O'er the sea,....

CHORAL *Don't hurry.*

Now is come the promised hour, Je-sus reigns with sove-reign pow'r, All ye na-tions join and sing, Christ of lords and kings is King.

Now is come the promised hour, Je-sus reigns with sove-reign pow'r, All ye na-tions join and sing, Christ of lords and kings is King.

SOLO.

RIT E CRES.

Now is come the promised hour, Je-sus reigns with sovereign pow'r, All ye na-tions join and sing, Christ of lords and kings is King.

Now is come the promised hour, Je-sus reigns with sovereign pow'r, All ye na-tions join and sing, Christ of lords and kings is King.

TEMPO.

from shore to shore, for - ev - er - more, join and sing, Christ of Lords and Kings is King.

Let it sound from shore to shore, Je - sus reigns for - ev - er - more, All ye nations join and sing, Christ of Lords and Kings is King,

Je - sus reigns for - ev - er - more,

Let it sound. from shore to shore, Je - sus reigns for - ev - er, ev - er - more, Je - sus reigns for - ev - er - more.

Je - sus reigns forev - er - more,

Let it sound. from shore to shore, Je - sus reigns for - ev - er, ev - er - more, Je - sus reigns for - ev - er - more.

Je - sus reigns for - ev - er, ev - er - more,

CHORAL

Now the des-ert lands re-joice, Now the is-lands join there voice, Yes, the whole cre-a-tion sings, Je-sus is the King of kings.

Now the des-ert lands re-joice, Now the is-lands join their voice, Yes, the whole cre-a-tion sings, Je-sus is the King of kings.

The song of Jubi-lee, echo o'er the sea, o'er the sea, o'er the sea, o'er the sea, the sea, the sea, O'er the sea.

The song of Jubi-lee, echo o'er the sea, o'er the sea, o'er the sea, o'er the sea, o'er the sea, the sea, the sea, O'er the sea.

Wake the song, . . . Let it ech-o o'er the sea, o'er the sea, O'er the sea.

The song of Jubi-lee, Echo o'er the sea, o'er the sea, o'er the sea, O'er the sea.

* May end here.

Bless the Lord, bless the Lord, O my soul, And all that is within me bless his great and ho - ly name, Bless the Lord, bless the Lord,

O my soul, And for-get not all his ben - e - fits, for - get not all his ben - e - fits, Who for-giv - eth all thine in - i - quities, Who for-

giv - eth all thine in - i - quities, Who crowneth thee with loving kindness, and with his ten - der mercies, Who crowneth thee with lov - ing

giv - eth all thine in - i - quities, Who crowneth thee with loving kindness, and with his ten - der mercies, Who crowneth thee with lov - ing

This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the melody for the first line of the hymn. The second and third staves are accompaniment lines, also in treble clef, with a key signature of three sharps. They contain a sustained chord in the first measure, followed by a melodic line that supports the vocal melody. The fourth staff is a bass line in bass clef with a key signature of three sharps, providing a harmonic foundation for the accompaniment.

kindness, and with his tender mercies, His ten - der mercies, His ten - der mercies, Bless the Lord, O my soul!

His ten - - der mercies, His ten - - der mercies.

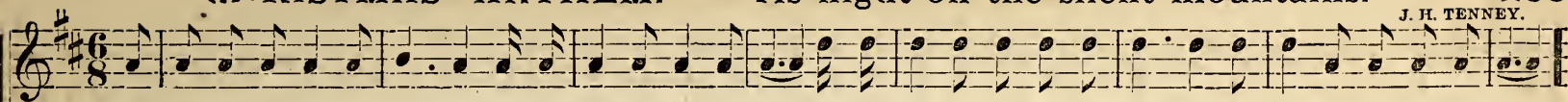
kindness, and with his tender mercies, His ten - der mercies, His tender mercies, Bless the Lord, O my soul!

This system continues the musical score with four staves. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains the melody for the second line of the hymn. The second and third staves are accompaniment lines, also in treble clef, with a key signature of three sharps. They contain a sustained chord in the first measure, followed by a melodic line that supports the vocal melody. The fourth staff is a bass line in bass clef with a key signature of three sharps, providing a harmonic foundation for the accompaniment.

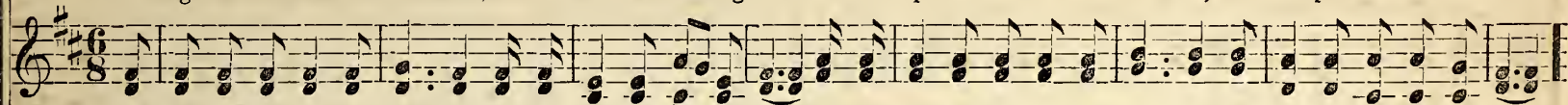
CHRISTMAS ANTHEM. "'Tis night on the silent mountains."

263

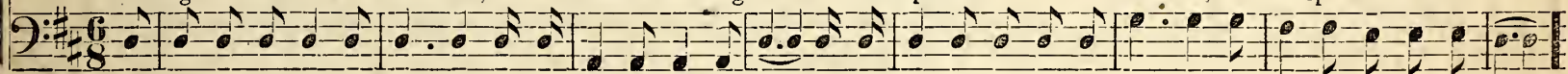
J. H. TENNEY.



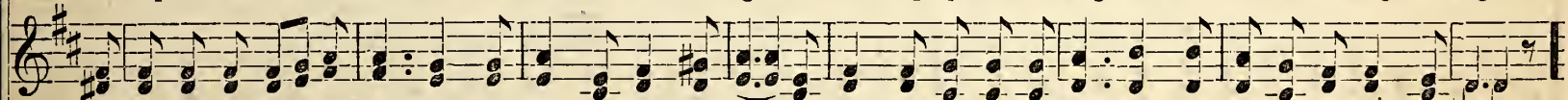
1. 'Tis night on the si-lent mountains, And the stars are shining cold On the shepherds out on the hill-sides, And sheep at rest in the fold.



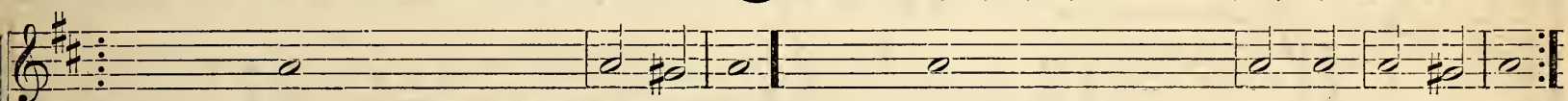
1. 'Tis night on the si-lent mountains, And the stars are shining cold On the shepherds out on the hill-sides, And sheep at rest in the fold.



2. O shepherds of all men favored; O blest Ju - de - an night; O hour the prophets have longed for, Reserved for the shepherd's sight.

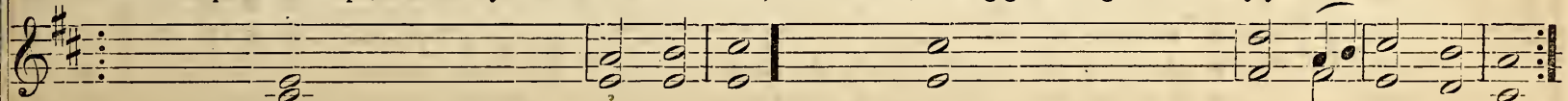


2. O shepherds of all men favored; O blest Ju - de - an night; O hour the prophets have longed for, Reserved for the shepherd's sight.



3. For the glory of God shone round them, And lo! in the heav'-nly flame, While the shepherds stood and trembled, A ra - diant an - gel came.

4. Fear not—so spake the seraph, Peace to your trou-bled mind, For behold, I bring glad tidings Of joy to all man - kind.



5. Unto all tongues and people, And you that hear the Word, This day is born a Saviour, Whose name is Christ, the Lord.



FULL CHORUS. CON SPIRITO.

6. Then sud-den - ly with the her - ald, A choir of an - gels sing, And un - to God in the highest, Se - raph - ic praises bring, Se -

6. Then sud-den - ly with the her - ald, A choir of an - gels sing, And un - to God in the highest, Se - raph - ic praises bring, Se -

A choir of an - gels sing,.....

QUARTET. ANDANTE. DIM.

raph - ic praises bring, seraph - ic praises bring. 7. And hark ! to the sweet-toned ech - o The earth gives back a - gain, gives back

raph - ic praises bring, seraph - ic praises bring. 7. And hark ! to the sweet-toned ech - o The earth gives back a - gain, gives back

FULL CHORUS CON SPIRITO.

a - gain. Glo - ry to God in the highest, On earth, good will to men,..... On earth, good will to men, On

a - gain. Glo - ry to God in the highest, On earth, good will to men, Glory to God in the highest, On earth, good will to men, On

On earth, good will to men

earth, good will to men. Glo - ry to God in the highest, Glo-ry to God in the highest, Glo-ry to God in the highest, On

earth, good will to men, earth, good will to men. Glo - ry to God in the highest, Glo-ry to God in the highest, And

peace on earth, good will to men, good will to men, On earth good will, good will to men, good will to men.

MOTET. "I will Praise the Lord."

F. A. HANCHET.

I will praise the Lord ac - cord - ing to his right - eous - ness, I will praise the Lord ac - cording to his righteousness.

I will praise the Lord ac - cord - ing to his right - eous - ness, I will praise the Lord ac - cording to his righteousness,

And will sing praise to the name of the Lord most high, will sing praise to the name of the Lord, will sing praise to the name of the Lord,

And will sing to the name of the Lord,

And will sing praise to the name of the Lord most high, will sing praise to the name of the Lord, will sing praise to the name of the Lord,

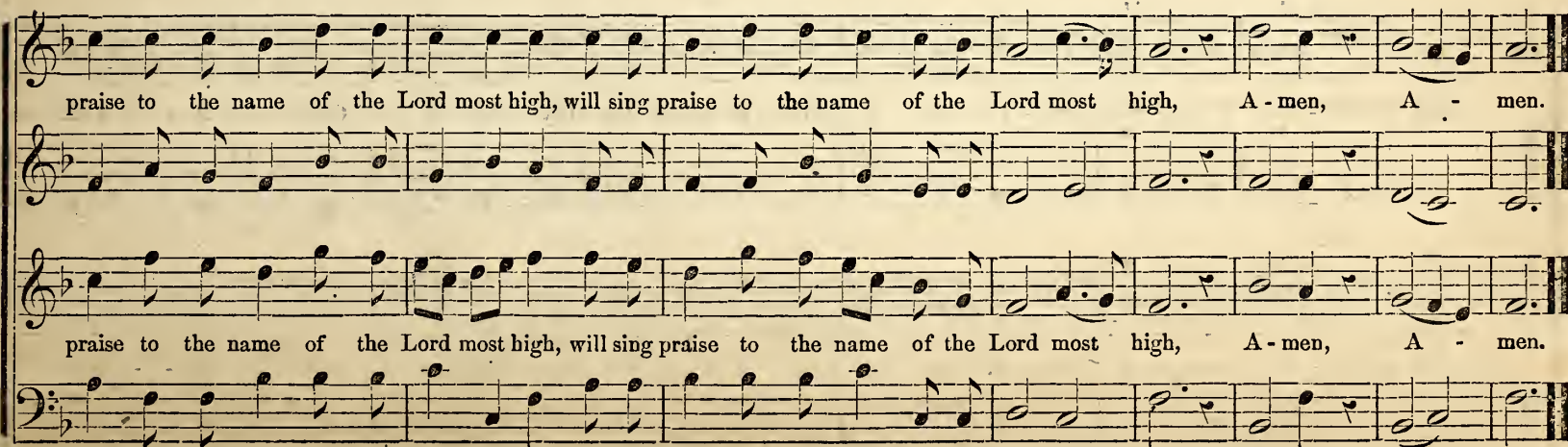


I will praise the Lord ac-cording to his righteous-ness, will sing praise to the name of the Lord most high, Sing

will sing praise to the name of the Lord,

I will praise the Lord ac-cording to his righteous-ness, will sing praise to the name of the Lord most high, Sing

This system contains three staves of music. The first staff is a vocal line in G-clef with lyrics. The second staff is a vocal line in G-clef with lyrics. The third staff is a vocal line in G-clef with lyrics. The fourth staff is a bass line in F-clef.



praise to the name of the Lord most high, will sing praise to the name of the Lord most high, A - men, A - men.

praise to the name of the Lord most high, will sing praise to the name of the Lord most high, A - men, A - men.

This system contains three staves of music. The first staff is a vocal line in G-clef with lyrics. The second staff is a vocal line in G-clef with lyrics. The third staff is a vocal line in G-clef with lyrics. The fourth staff is a bass line in F-clef.

SENTENCE. "Blessed are the pure in heart."

J. H. TENNEY.

Bless - ed are the pure in heart, Bless - ed are the pure in heart, Bless - ed are the pure in heart, for they shall see

Bless - ed are the pure in heart, Bless - ed are the pure in heart, Bless - ed are the pure in heart, for they shall see

This system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The melody is written on the first staff, with the lyrics 'Bless - ed are the pure in heart, Bless - ed are the pure in heart, Bless - ed are the pure in heart, for they shall see' underneath. The second staff continues the melody. The third and fourth staves provide a bass line accompaniment.

God, Bless - ed, Bless - ed, Bless - ed are the pure in heart, for they shall see God. A - - men.

God, Bless - ed, Bless - ed, Bless - ed are the pure in heart, for they shall see God. A - - men.

This system also consists of four staves, continuing the musical piece. It follows the same notation as the first system, with treble and bass clefs, a two-flat key signature, and a 2/2 time signature. The melody continues on the first staff, with lyrics 'God, Bless - ed, Bless - ed, Bless - ed are the pure in heart, for they shall see God. A - - men.' The second staff continues the melody, and the third and fourth staves provide the bass line. The system concludes with a double bar line.

1. I will not mur - mur, O my God, Di - rect - est thou th'a - veng - ing rod; No e - vil chance has

2. I will not mur - mur, tho' my foes De - ny this wea - ry heart re - pose, And friends long trust - ed

3. I will not mur - mur, what tho' woe Has made these tears of an - guish flow; Tho' ev' - ry ill on

dealt the blow, Thy hand a - lone hast laid me low, Thy hand a - lone hast laid me low.

turn with pride, And dash its prof - fer'd love a - side, And dash its prof - fer'd love a - side.

earth be mine, The chast - 'ning hand, O Lord, is thine, The chast - 'ning hand, O Lord, is thine.

E-ven so, Fa-ther, E-ven so, Fa-ther, if thus it seemeth good to thee; E-ven so let it be, E-ven so let it be.

E-ven so, Fa-ther, E-ven so, Fa-ther, if thus it seemeth good to thee; E-ven so let it be, E-ven so let it be.

HYMN ANTHEM. "Christ is mine."

G. W. FOSTER.

TENOR SOLI.

1. Long did I toil and know no earthly rest; Far did I roam, and found no earthly home; At last I sought them in his shelt'ring breast.

2. He stays me fall - ing, lifts me up when down, Reclaims me wand' - ring, guards from ev'ry foe, Plants on my worthless brow the victor's crown,

INST.

Who opes His arms, and bids the wea - ry come, With Him I found a home, a rest di - vine; And I since then am His, and He is mine.
Griev'd that I can - not bet - ter grace His shrine, Who deigns to own me His, as He is mine.

Which, in re - turn be - fore His feet I throw;

SOPRANO SOLI.

With him I found a home, a rest di - vine, And I since then, Since then am His, as He is mine.
Griev'd that I can - not bet - ter grace his shrine, Who deigns to own, to own me His, as He is mine.

BASS SOLI.

And I since then am His, as He is mine
Who deigns to own me His, as He is mine.

Whate'er may change, in Him no change is seen; A glo-rious sun that wanes not nor declines; Above the clouds and storms He walks serene.

m *mf*

While here a - las! I know but half His love, But half discern Him, and but half a - dore; But when I meet Him in the realms a - bove,

And sweetly on His people's darkness shines, All may depart; I grieve not nor re-pine, Con-tent. ... while I.... am His, as He is mine.
How I.... How I.... am His, as He is mine.

Content while I am His, as He is mine.
How I, how I am His, as He is mine.

I hope to love him better, praise him more; And feel and tell amid the choir divine, Con - tent, con - tent while I am His, as He is mine.
How I.... how I.... am His, am His, as He is mine.

Con-tent while I am His, as He is mine.
How I, how I am His, as He is mine.

ANTHEM. "The Lord is my Shepherd."

DR. J. B. HERBERT.



The Lord is my shepherd, The Lord is my shepherd, The Lord is my shepherd, I shall not want, I shall not

The Lord is my shepherd, The Lord is my shepherd, The Lord is my shepherd, I shall not want, I shall not

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line corresponding to the second staff.



want. He maketh me to lie down in green pastures, He maketh me to lie down in green pastures. He

He leadeth me,

want. He maketh me to lie down in green pastures, He maketh me to lie down in green pastures. He

This system contains the second two staves of the musical score. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line corresponding to the second staff.

RIT. NOT TOO FAST.

lead-eth me, He lead-eth me, He leadeth me beside the still waters, the still waters.

He leadeth me, He leadeth me be-side the still waters, the still waters. He re-

leadeth me, He lead-eth me, He leadeth me be-side the still waters, the still waters. He re-stor-eth my

RIT.

He re - stor - eth my soul..... .. He leadeth me in the paths of righteousness for his name's sake.

stor - eth my soul, He leadeth me, He leadeth me, in the paths of righteous - ness for his name's sake, for his name's sake.

soul, He re - stor - eth my soul. He leadeth me in the paths of righteous - ness, for his name's sake... ..

He leadeth me in the paths of righteous - ness for his name's sake.

ANTHEM. "I will extol thee!"

M. J. MUNGER.

MAESTOSO.

I will ex - tol thee, O Lord my King — and I will bless

I will ex - tol thee, I will ex - tol thee, I will ex - tol thee, O Lord my King — And I will

I will ex - tol thee, O Lord my King — And I will

..... thy name for - ev - er more — Ev' - ry day will I bless thee,

bless — will bless thy And I will

bless — will bless thy name, for - ev - er more — Ev' - ry day..... will I bless thee,

and I will bless, will bless thy name, thy name for - ev - er, and I will praise, will praise thy

bless thy name, thy name for - ev - er, And I will praise..... will praise thy

and I will bless, thy name, thy name for - ev - er, and I will praise, will praise thy

name, will praise thy name for - ev - er - more, Thou wilt sus - tain me and com-fort me, *mp*

name, will praise thy name for - ev - er - more, Thou wilt sus - tain me and com-fort me, *mp*

name, will praise thy name for - ev - er - more, Thou wilt sus -

CRESCENDO.....

Thou wilt sus - tain me and com - fort me, And I will bless thy

- - tain me and com - fort me, Thou wilt sus - tain me and com - fort me, And I will bless thy

DIM.

name for - ev - er more, Will bless thy name, for - ev - er more. A - men.

And I will bless..... will bless thy name for - ev - er more. A - men

name for - ev - er more, Will bless thy name, for - ev - er more. A - men.

RIT.

SENTENCE. "Mark the perfect man."

277

For Funerals.

J. H. TENNEY.

MODERATO.

Mark the per - fect man, and behold the up - right, for the end of that man is peace. Mark the per - fect man, and be -

hold the up - right, Mark the per - fect man, and be - hold the up - right, for the end of that man is peace, is

peace, is peace, for the end of that man is peace, is peace, is peace, for the end of that man is peace.

SENTENCE. "O love the Lord."

WITH GENTLENESS AND DELICACY.

First system of the musical score. It consists of four staves. The top staff is a vocal line in G major, 3/4 time, with lyrics: "O love the Lord, all ye his saints, O love the Lord, all ye his saints, For the Lord preserveth the faith - ful · he pre-serv-eth the". The second staff is a piano accompaniment in G major, 3/4 time, with dynamics *p* and *m*. The third staff is a vocal line in G major, 3/4 time, with lyrics: "O love the Lord, all ye his saints, O love the Lord, all ye his saints, For the Lord preserveth the faith - ful ; he pre-serv-eth the". The fourth staff is a piano accompaniment in G major, 3/4 time.

Second system of the musical score. It consists of four staves. The top staff is a vocal line in G major, 3/4 time, with lyrics: "faithful, the faithful, pre-serveth the faithful, O love the Lord, O love the Lord, all ye his saints, O love the Lord, O love the Lord." The second staff is a piano accompaniment in G major, 3/4 time, with dynamics *p*, *f*, and *p*. The third staff is a vocal line in G major, 3/4 time, with lyrics: "faithful, the faithful, pre-serveth the faithful, O love the Lord, O love the Lord, all ye his saints, O love the Lord, O love the Lord." The fourth staff is a piano accompaniment in G major, 3/4 time. The system concludes with a "RIT." marking.

ANTHEM. "Praise the Lord."

279

WITH ENERGY.

For Thanksgiving.

Praise the Lord, Praise the Lord, All ye nations. Praise, O praise him all ye people, For his mer-ci-ful kindness is

ev - er-more to us, For his mer-ci-ful kindness is ev - er-more to us, And the truth of the Lord, And the truth of the Lord, And the

ev - er-more to us, For his mer-ci-ful kindness is ev - er-more to us, And the truth of the Lord, And the truth of the Lord, And the

"Praise the Lord." Concluded.

FINE.

truth of the Lord en-dur-eth for - ev - er. O come and mag - ni - fy the Lord with me, O come and mag - ni - fy the Lord with me, and

FINE.

truth of the Lord en-dur-eth for - ev - er. O come and mag - ni - fy the Lord with me, O come and mag - ni - fy the Lord with me, and

AD LIB.

A TEMPO.

D.C. after repeat.
1 2

let us ex-alt his name to-geth-er. O taste and see that the Lord is good. Blessed is the man that trusteth in the Lord. Lord.

D.C. after repeat.
1 2

let us ex-alt his name to-geth-er. O taste and see that the Lord is good. Blessed is the man that trusteth in the Lord. Lord.

ANTHEM. "O clap your hands."

281

J. H. TENNEY.

ALLEGRO.

O clap your hands, clap your hands, all ye people, Shout unto God with the voice of triumph, O clap your hands, clap your hands, all ye people, Shout un-to God, un-to

O clap your hands, clap your hands, all ye people, Shout unto God with the voice of triumph, O clap your hands, clap your hands, all ye people, Shout un-to God, un-to

FINE.

O clap your hands,

O clap your hands,

God with the voice of tri - umph, O clap your hands, clap your hands, all ye peo-ple, O clap your hands, clap your hands, all ye peo - ple, Shout un - to God with the

God with the voice of tri - umph, O clap your hands, clap your hands, all ye peo-ple, O clap your hands, clap your hands, all ye peo - ple, Shout un - to God with the

O clap your hands, MODERATO.

voice of triumph, O clap your hands, clap your hands, all ye people, Shout un - to God, un - to God with the voice of triumph; For God is the King o - ver

voice of triumph, O clap your hands, clap your hands, all ye people, Shout un - to God, un - to God with the voice of triumph, For God is the King o - ver

D.C.

all the earth, Sing ye praises, Sing ye praises, Sing ye praises with un - derstanding, Sing ye praises with un - derstanding,

D.C.

all the earth, Sing ye praises, Sing ye praises, Sing ye praises with un - derstanding, Sing ye prais-es with un - derstanding,

Thou art my hiding place, O Lord, O Lord, Thou art my hiding place, O Lord, O Lord; Thou shalt preserve me, pre -

- serve me from troub - le. Thou shalt compass me a - bout with songs, Shalt compass me a - bout with songs, With

songs of de - liv-erance, with songs of de - liv-erance, of de - liv-erance, With songs of de - liv-erance;

With songs..... of de - liv-erance;

songs of de - liv-erance, with songs of de - liv-erance, of de - liv-erance, With songs of de - liv-erance;

This system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a variety of note values including eighth, quarter, and half notes, with some rests. The lyrics are written below the staves, with some words spanning across multiple staves. The first staff ends with a repeat sign and a fermata. The second staff has a long dotted line under 'With songs' followed by 'of de - liv-erance;'. The third staff also ends with a repeat sign and a fermata.

Thou art my hiding place, O Lord, O Lord, Thou shalt preserve me, preserve me from trouble. A - - men, A - men.

mp *.CRES.*

Thou art my hiding place, O Lord, O Lord, Thou shalt preserve me, preserve me from trouble. A - - men, A - men.

This system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has three flats. The music continues with similar note values and rests. The lyrics are written below the staves. The first staff ends with a repeat sign and a fermata. The second staff has a long dotted line under 'Thou shalt preserve me' followed by 'preserve me from trouble. A - - men, A - men.'. The third staff also ends with a repeat sign and a fermata. The dynamic marking *mp* (mezzo-piano) is placed below the second staff, and *.CRES.* (crescendo) is placed below the third staff.

SOLO AND CHORUS. "Give ear unto my prayer."

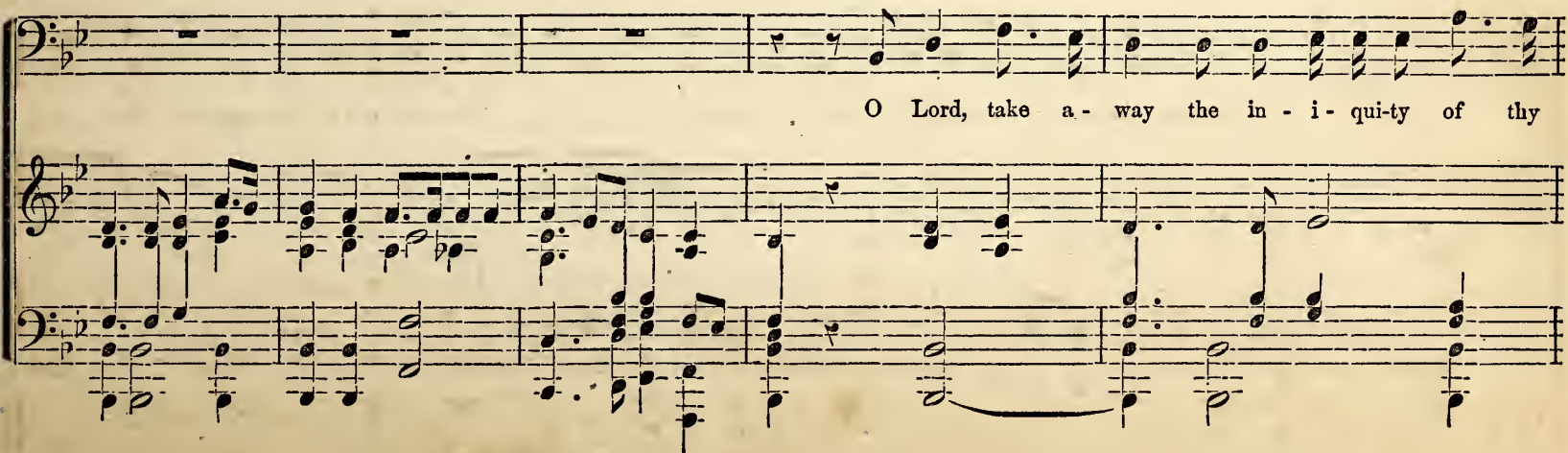
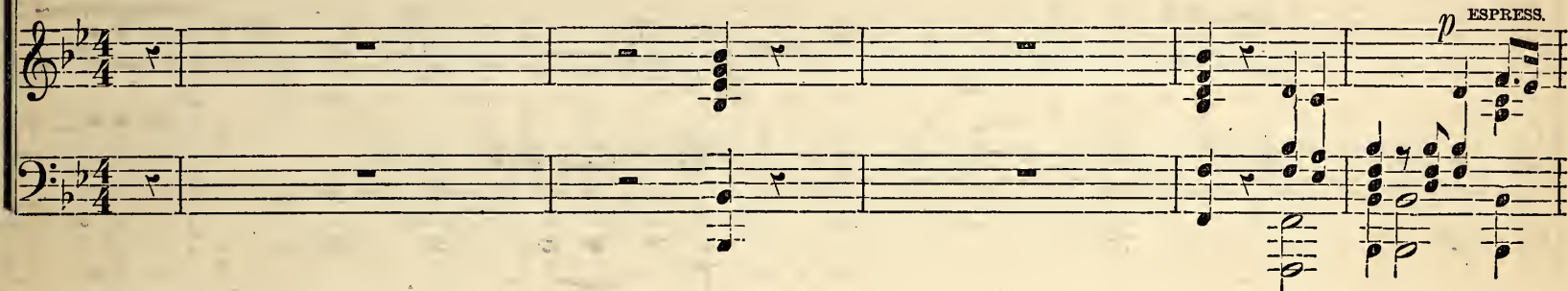
285

BASS SOLO.

Arranged by L. MARSHALL.



Give ear un - to my prayer, O God, and hide not thy - self from my sup - pli - - cation.



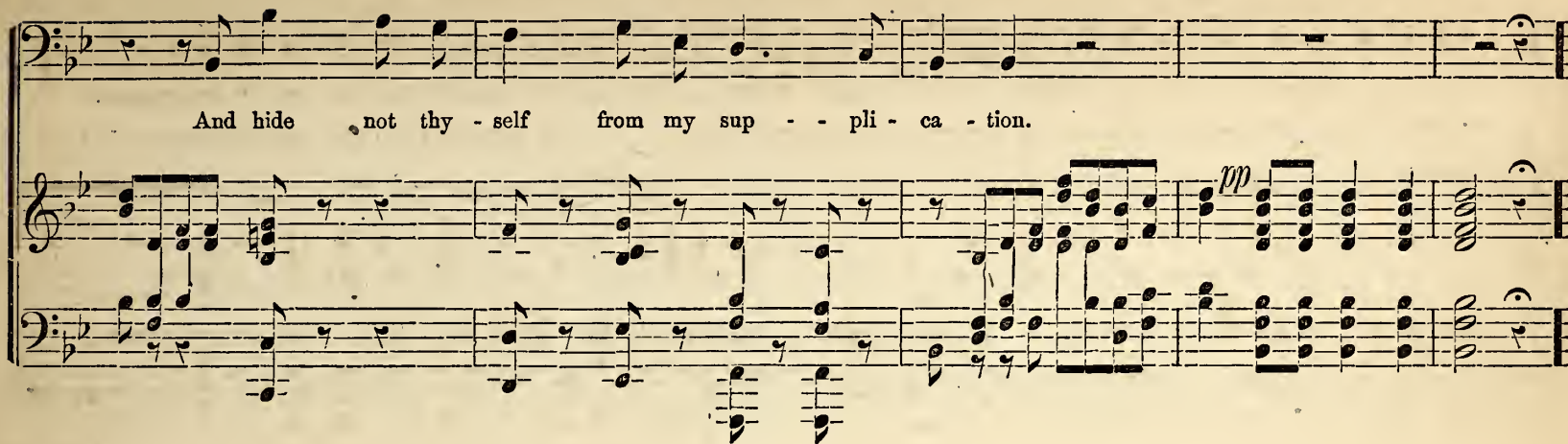
O Lord, take a - way the in - i - qui - ty of thy

servant, if he turn from his sin, and do that which is lawful and right, O Lord, take a - way the in - i-quity of thy

This musical system consists of three staves. The top staff is a bass line with a melodic line and a lower accompaniment line. The middle staff is a treble line with a melodic line and a lower accompaniment line. The bottom staff is a bass line with a melodic line and a lower accompaniment line. The music is in a key with two flats and a common time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the third staff.

ser - vant, if he turn from his sin and do that which is law-ful and right, Give ear un - to my prayer, O God,

This musical system consists of three staves. The top staff is a bass line with a melodic line and a lower accompaniment line. The middle staff is a treble line with a melodic line and a lower accompaniment line. The bottom staff is a bass line with a melodic line and a lower accompaniment line. The music is in a key with two flats and a common time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the third staff.



And hide not thy - self from my sup - - pli - ca - tion.

CHORUS.



Hear my prayer, O God, Hear my prayer, O God, in - cline thine ear un - to me. My heart is smitten down, My

Hear my prayer, O God, Hear my prayer, O God, in - cline thine ear un - to me. My heart is smitten down, My

heart is smitten down, and with-er - ed like grass, Hide not thy face from me in the time of my trouble.

heart is smitten down, and with-er - ed like grass, Hide not thy face from me in the time of my trouble.

Thou hast

Thou hast tak-en me up and cast me down, my days, my days are gone like a

Thou hast taken me up, and cast me, cast me down,

Thou hast ta - ken me up, and cast me down, and cast me down, My days, my days are gone like a

tak-en me up and cast me down, and cast me down.

shadow, And I am with-er-ed, I am with-er-ed, with-er-ed like grass, But thou, O Lord, thou O Lord, shall en-dure for -

SOLL TUTTI *ff*

shadow, And I am with-er-ed, I am with-er-ed, with-er-ed like grass, But thou, O Lord, thou O Lord, shall en-dure for -

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second staff is a vocal line with rests and a 'SOLL' marking. The third staff is a vocal line with lyrics. The fourth staff is a bass line. A 'TUTTI ff' marking appears between the second and third staves.

ev - er, and thy remembrance through - out, throughout all gen - er - a - tions. A - men. A - men.

ev - er, and thy remembrance through - out, throughout all gen - er - a - tions. A - men. A - men.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The system concludes with double bar lines.

DELICATO.

1. The mel-low eve is gliding Se-re-ne-ly down the west; So, ev'-ry care sub-sid-ing, My soul would sink to rest

3. The eve-ning star has lighted Her crys-tal lamp on high; So when in death be-nighted, May hope illume the sky.

2. The woodland hum is - ring - ing The daylight's gen-tle close; May an - gels round me singing, Thus hymn my last re - pose.

4. The gold - en splendor - dawn - ing, The morrow's light shall break; O, on that last bright morning May I in glo - ry wake!

"Come, Holy Spirit."

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G. W. FOSTER.

DIVOTO. TENOR. DUETTO. SLENTANDO.

SOPRANO SOLO.

Come, shed abroad a Saviour's love In these cold hearts of ours ...

1. Come, Holy Spirit, heavenly Dove, With all thy quick'ning powers, Come, shed abroad a Saviour's love In these cold hearts of ours....

2. Look! how we grovel here be-low, Fond of these tri-ling toys! Our souls can nei-ther fly nor go, To reach e-ternal joys.

2. Look! how we grovel here be-low, Fond of these tri-ling toys! Our souls can nei-ther fly nor go, To reach e-ter-nal joys.

"Come, Holy Spirit." Concluded.

TENOR. DUETTO.

3. In vain we tune our formal songs; In vain we strive to rise; Ho-san - nas languish on our tongues, and our de - vo - tion dies...

5. Come, Holy Spir - it, heavenly Dove, With all thy quick'ning powers, Comeshed abroad a Saviour's love, And that shall kin - dle ours, And that shall kindle ours.

5. Come, Holy Spir - it, heavenly Dove, With all thy quick'ning powers, Comeshed abroad a Saviour's love, And that shall kin - dle ours, And that shall kindle ours.

ANTHEM. "Make a joyful noise unto the Lord."

293

ALLEGRO.

Make a joy - ful noise un - to the Lord, All ye lands, Serve the Lord with glad - ness, Come be - fore his pres - ence with

FINE. MODERATO.

sing - ing and joy, He is God, and not we our - selves,

FINE.

sing - ing and joy, Know ye that the Lord he is God, He it is that made us, and not we our - selves,

We are his peo - ple, and the sheep of his pas - ture, with thanksgiv - ing,

We are his peo - ple, and the sheep of his pas - ture, En - ter in - to his gates with thanksgiv - ing, and

with praise, be thank - ful un - to him and bless his name.

in - to his courts with praise, be thank-ful un - - to him, and bless his name.

be thank - ful un - to him,

ANTHEM. "When the Lord shall build up Zion."

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DR. M. J. MUNGER.

TENOR SOLO.

When the Lord shall build up Zi - - on, He shall ap - pear,

RITARD.

He shall ap - pear, He shall ap - pear in his Glo - - - ry.

CHORUS.

O pray for the peace, for the peace of Je - ru - sa - lem, Pray for the

"When the Lord shall build up Zion." Concluded.

Pray for the peace, peace,..... for the peace of Je - ru - sa - lem, They shall pros - per that Love thee.

Peace be with-in thy walls, peace be with-in thy walls, peace be with-in thy walls, thy walls, and pros - per - i - ty with - in thy pal - a - ces. Peace be with - in thy walls.

walls, and pros - per - i - ty with - in thy pal - a - ces. Peace be with - in thy walls.

ANTHEM. No. 1. "God is our refuge and strength,"

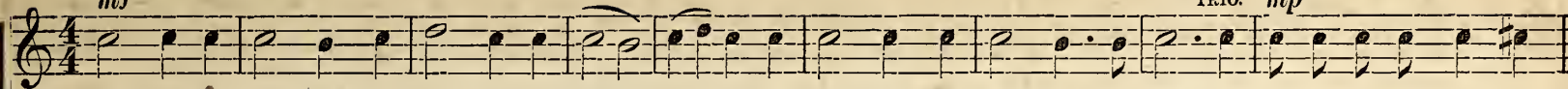
297

ALLEGRO MAESTOSO.

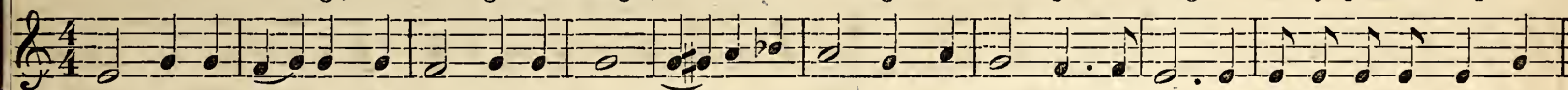
J. H. TENNEY.

mf

TRIO. *mp*

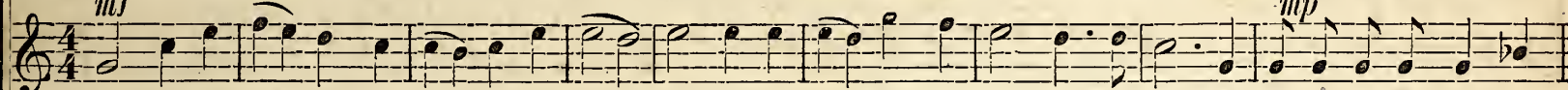


God is our ref-uge, Our re-fuge and strength, God is our ref-uge, our ref-uge and strength, A ver-y present help in

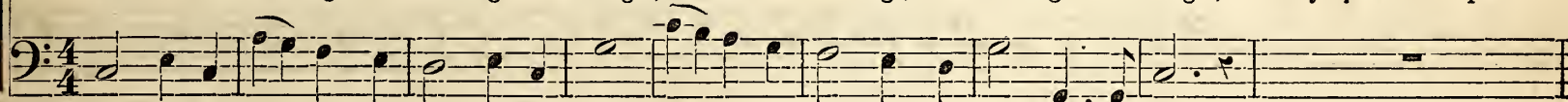


mf

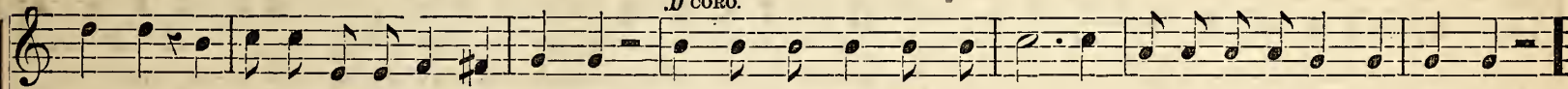
mp



God is our ref-uge, Our re-fuge and strength, God is our ref-uge, our ref-uge and strength, A ver-y present help in



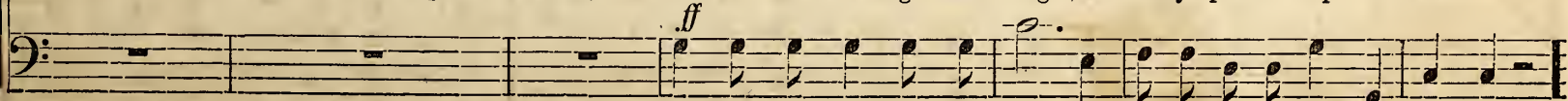
ff CORO.



trouble, A ver-y present help in trouble, God is our ref-uge and strength, A ver-y present help in trouble.



trouble, A ver-y present help in trouble, God is our ref-uge and strength, A ver-y present help in trouble.



ff

Therefore we will not fear tho' the earth be re - mov-ed, And tho' the mountains be cast in - to the sea, cast in - to the sea.

m *CRES.* *DIM.*

Therefore we will not fear tho' the earth be re - mov-ed, And tho' the mountains be cast in - to the sea, cast in - to the sea.

Therefore we will not fear, we will not fear tho' the earth be re - mov-ed, And tho' the mountains be cast in - to the sea, cast in - to the sea.

tho' the earth be re - mov-ed,

Therefore we will not fear, we will not fear tho' the earth be re - mov-ed, And tho' the mountains be cast in - to the sea, cast in - to the sea.

Tho' the waters thereof roar and are troubled, Tho' the mountains shake with the swelling thereof, the

Tho' the waters thereof roar..... and are troubled, Tho' the mountains shake the

Tho' the mountains shake with the swelling thereof, the

Tho' the waters there-of roar and are troubled, Tho' the mountains shake.....

RIT. CRES. *ff* A TEMPO.

swell - - ing, the swelling there - of! God is our ref - uge, our ref - uge and strength, God is our ref - uge, our

moun - tains shake with the swelling there-of! swell - - ing there - of!

ff

Tho' the mountains shake with the swelling thereof! God is our ref - uge, our ref - uge and strength, God is our ref - uge, our

TEN.

refuge and strength, Therefore we will not fear, Therefore we will not fear, Therefore we will not fear, we will not, will not fear.

refuge and strength, Therefore we will not fear, Therefore we will not fear, Therefore we will not fear, we will not, will not fear.

we will not fear, will not fear, we will not fear, Therefore we will not fear, we will not fear.

ANTHEM. "Hark! what mean those holy voices?"

For Christmas.

ALLEGRO.

Hark! what mean those ho - ly voic - es,

Hark! what mean those ho - ly voic - es, Sweet-ly sounding thro' the skies, Lo! the an - gel host re - joic - es,

Hark! what mean those ho - ly voic - es,

Heavenly hal - le - lu - jahs rise! Heavenly hal - le - lu - jahs rise, Hear them tell the wondrous sto - ry, Hear them

Heavenly hal - le - lu - jahs rise! Heavenly hal - le - lu - jahs rise, Hear them tell the wondrous sto - ry,

Heavenly hal - le - lu - jahs rise! Heavenly hal - le - lu - jahs rise, Hear them tell the wondrous sto - ry,

chant in hymns of joy, Glo - ry in the highest, glo - ry, Glo - ry be to God most high! Glo - ry be to God most high.

Hear them chant in hymns of joy, Glo - ry in the highest, glo - ry, Glo - ry be to God most high! Glo - ry be to God most high.

Hear them chant in hymns of joy, Glo - ry in the highest, glo - ry, Glo - ry be to God most high! Glo - ry be to God most high.

good will from heaven, As man is found, Souls redeemed and sins for-giv - en, Loud our golden harps shall sound.

Peace on earth, good will from heaven, Reaching far as man is found,

good will from heaven, As man is found, Souls redeemed and sins for-giv - en, Loud our golden harps shall sound.

This musical system consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with the same key signature. The music is written in a simple, hymn-like style with many rests and eighth-note patterns.

Christ is born, the great Anointed, Heaven and earth his praises sing! Oh receive whom God appoint-ed, For your Prophet, Priest, and King.

Christ is born, the great Anointed, Heaven and earth his praises sing! Oh receive whom God appoint-ed, For your Prophet, Priest, and King.

This musical system also consists of four staves, with the same treble and bass clef arrangement and key signature as the first system. The lyrics are repeated across the staves. A small 'RIT.' marking is visible above the final staff of the first system.

Learn his name and taste his joy ; Glo - ry be to God most high! Haste ye

TEMPO.
Haste, ye mortals to a - dore him, Till in heaven ye sing be - fore him,

Learn his name and taste his joy ; Glo - ry be to God most high!

mor - - tals, Learn his name,
Haste, ye mortals to a - dore him, Learn his name, and taste his joy ; Till in heaven ye sing before him, Glo-ry be to God most high.

m *f* *RIT.* *ff*

Haste, ye mortals to a - dore him, Learn his name, and taste his joy ; Till in heaven ye sing before him, Glo-ry be to God most high.

PRELUDE.

1st time, SOPRANO. 2d time, TENOR SOLO.

1. Safe - ly through an - oth - er week God has brought us on.... our way:
 3. Here we come thy name to praise; Let us feel thy pres - ence near;

INST.

Let us now a bless - ing seek, Wait - ing in his courts to - day:
 May thy glo - ries meet our eyes, While we in thy house ap - pear:

DUETT. ALTO.

Day of all the week the best, Em - - blem of e - - ter - nal rest.
Here af - ford us, Lord, a taste Of our ev - er - - last - ing feast.

TENOR.

f DIM. CRES.

INST.

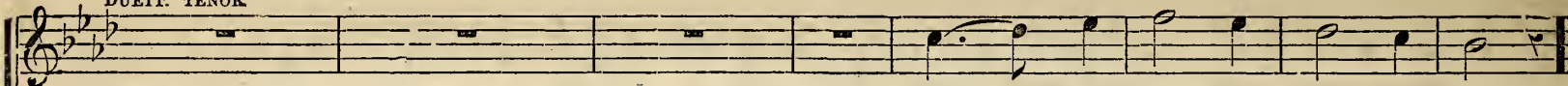
CHORUS.

2. While we seek sup - plies of grace Through the dear Re - deem - er's name.

CRES. DIM.

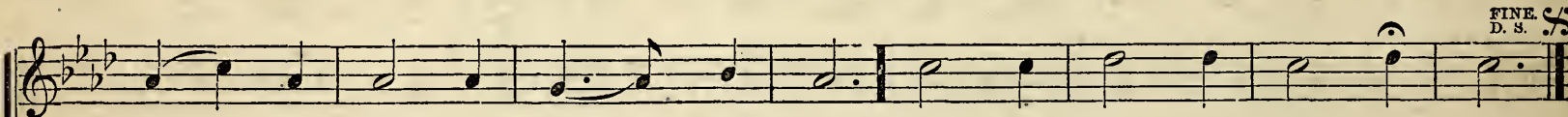
4. May the Gos - pel's joy - ful sound Con - quer sin - ners, com - fort saints;

DUETT. TENOR.

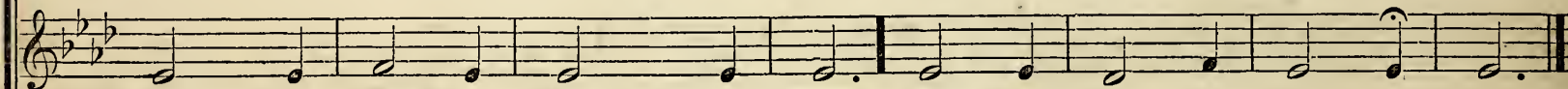


Show thy rec - on - cil - ing face— Take a - way our sin and shame;
 Make the fruits of grace a - bound; Bring re - lief from all com - plaints:

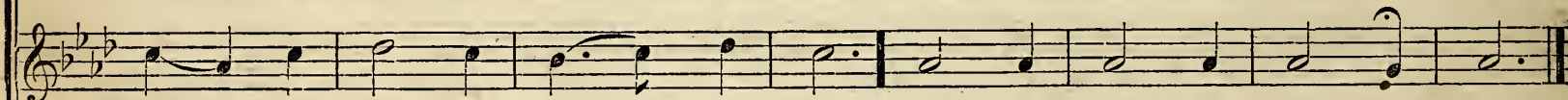
BASS.



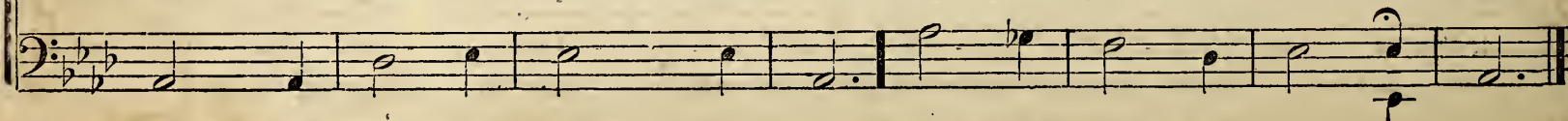
From our world - ly cares... set free, May we rest, this day, in thee.



CRES. - - - - - DIM. - - - - - D. S. ♪



Thus let all our Sab - - baths prove, Till we rest in thee a - bove.



SENTENCE. "Bow down thine ear."

M. J. MUNGER.

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Bow down thine ear O Lord, and hear me,— Hear the pe - ti - tion we of - fer be - fore thee,—

CRESCENDO.....DIM.

Lead thou us, in - to the paths of truth, O Lord most High,— Hear our prayer, O Hear our ^{pp}prayer.

PRELUDE. ANDANTE.

TENOR.

1. A - bid e with me, fast falls the E - ven - tide, The dark-ness deep-ens, Lord, with me a - bid e,
 2. Come Lord and dwell, not as the King of kings, But kind and good with, heal-ing in thy wings,

SOPRANO.

SOPRANO.

While oth - er help - ers fail, And comforts flee, Help of the help - less, Oh, a - bid e with me,
 With tears for all our woes, A heart for ev'ry plea, Come friend of sin - ners, Thus a - bid e with me,

ALTO.

"Abide with me." Concluded.

309

CHORUS.

3. Swift to its close ebbs out life's lit - tle day; Earth's joys grow dim, its glo - ries fade a - way,

4. Hold Thou thy cross, be - fore my clos - ing eyes, Shine through the gloom, and point me to the skies,

Change and de - cay on all around I see, Oh, Thou that changest not, A - bide with me,

Heaven's morn - ing breaks, and Earth's vain shadows flee, In life, in death, O Lord, A - bide with me.

ANTHEM. "Praise ye the Lord."

NATHAN BARKER.

Maestoso. *Allegretto.* *f* *mp.* *mf.*

Praise the Lord, praise the Lord, the Lord. For it is good to sing prais-es, sing prais-es, sing

Praise, praise ye the Lord..... For it is good, is good to sing prais-es, sing prais-es, sing

Praise the Lord, the Lord..... For it is good, for it is good to sing prais-es, sing prais-es, sing

Praise ye the Lord, praise the Lord, praise ye the Lord. For it is good to sing prais-es, sing prais-es, sing

cres: *mp* *mf*

prais-es un-to God, sing praises un-to God. For it is pleas-ant, and praise is com-ly, and

prais-es un-to God, sing praises un-to God. For it is pleas-ant, and praise is com-ly, and

cres: *f* *mp* *mf*

prais-es un-to God, sing praises un-to God. For it is pleas-ant, and praise is com-ly, and

praise, and praise, and praise is com-ly. The Lord doth build up..... Je - ru - sa - lem, He gath - er - eth to -

praise, and praise is com-ly. The Lord doth build up Je - ru - sa - lem,

praise, and praise is com-ly. The Lord doth build up Je - ru - sa - lem, He gath - er - eth to -

praise, and praise, and praise is com-ly.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in G major and 4/4 time. The tempo is marked 'moderato'.

gether the out - casts of Is - ra - el, He heal - eth the brok - en in heart,... in heart, and bind - eth up their

gether the out - casts of Is - ra - el, He heal - eth the brok - en in heart,... in heart, and bind - eth up their

Detailed description: This block contains the second system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in G major and 4/4 time. The tempo is marked 'moderato'. The first staff has dynamic markings: *mf*, *mp rall.*, and *mf a tempo.* The second staff has dynamic markings: *mf*, *mp rall.*, and *mf a tempo.*

Allegro.

wounds, and bind-eth up their wounds. Sing, sing..... to the Lord, sing to the Lord with thankgiving, Sing

wounds, and bind-eth up their wounds. Sing.... Sing to the Lord, sing to the Lord with thankgiving, Sing

wounds, and bind-eth up their wounds. Sing, sing..... to the Lord, sing to the Lord with thankgiving, Sing

Sing,.... sing to the Lord,

f. *cres:* *ff*
praise upon the harp, sing praise upon the harp, sing praises to our God, sing praises to our God, sing praises to our God.

praise,..... sing praise, sing praises to our God, sing praises to our God, sing praises to our God.

f. *cres:* *ff*
praise upon the harp, sing praise upon the harp, sing praises to our God, sing praises to our God, sing praises to our God.

f. *ff*
sing praises to our God, sing praises to our God.

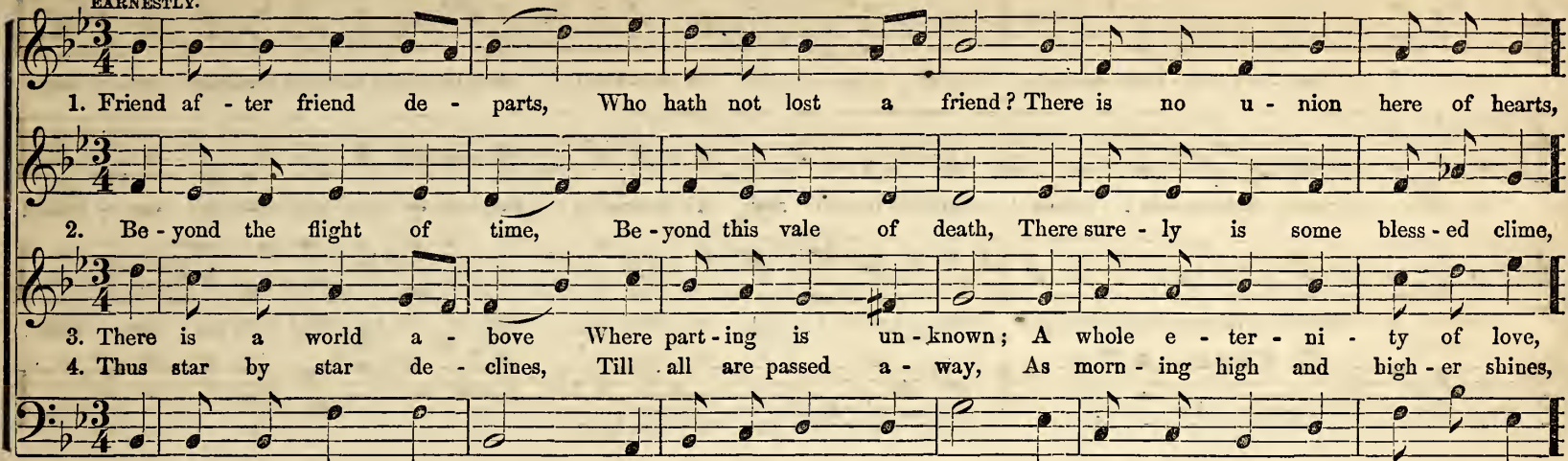
HYMN. "Friend after friend departs."

313

For Funeral Occasions.

E. COOK.

EARNESTLY.



1. Friend af - ter friend de - parts, Who hath not lost a friend? There is no u - nion here of hearts,

2. Be - yond the flight of time, Be - yond this vale of death, There sure - ly is some bless - ed clime,

3. There is a world a - bove Where part - ing is un - known; A whole e - ter - ni - ty of love,

4. Thus star by star de - clines, Till all are passed a - way, As morn - ing high and high - er shines,



That finds not here an end; Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

Where life is not a breath, Nor life's af - fec - tion tran - sient fire, Whose sparks fly up - ward to ex - pire.

Formed for the good a - lone; And faith be - holds the dy - ing here, Trans - lat - ed to that hap - pier sphere.
To pure and per - fect day; Nor sink those stars in emp - ty night, — They hide themselves in heav'n's own light.

HYMN. "When the worn spirit wants repose."

SOSTENUTO. QUARTET.

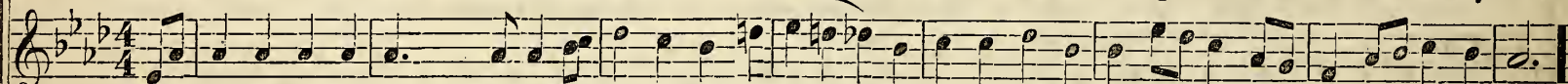
G. W. FOSTER.



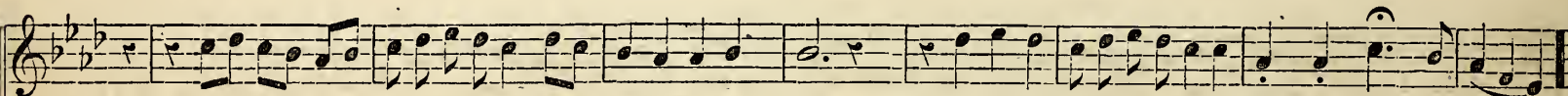
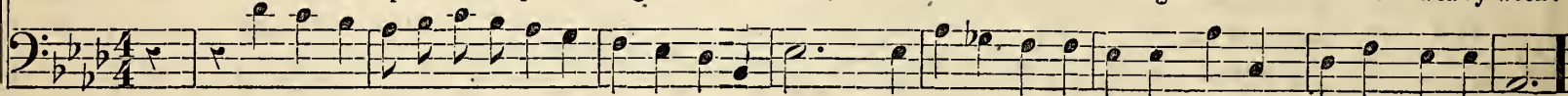
1. When the worn spirit wants repose, And sighs her God to seek, How sweet to hail the evening's close That ends the wea-ry week!



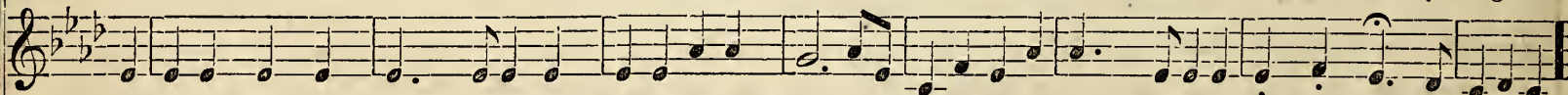
1. When the worn spir-it wants repose, And sighs her God to seek, How sweet to hail the evening's close That ends the wea-ry week!



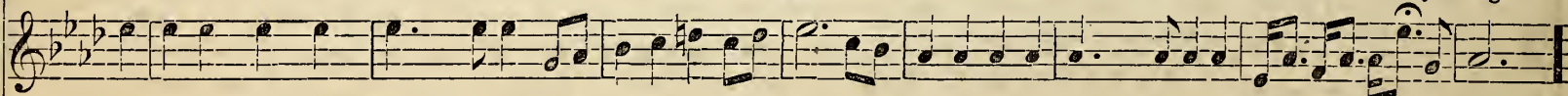
1. When the worn spirit wants repose, And sighs her God to seek, How sweet to hail the evening's close That ends the wea-ry week!



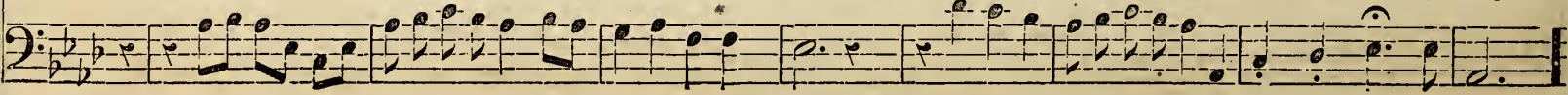
2. How sweet to hail the early dawn, That opens on the sight, When first that soul-reviving morn Sheds forth new rays of light!



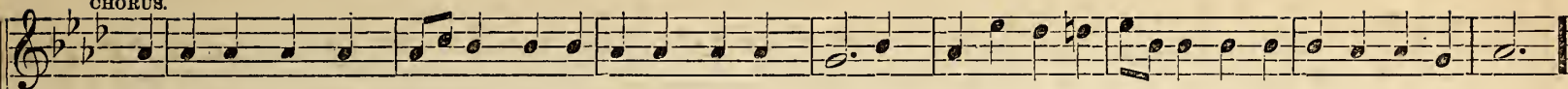
2. How sweet to hail the ear - ly dawn, That o-pens on the sight, When first that soul-reviving morn Sheds forth new rays of light!



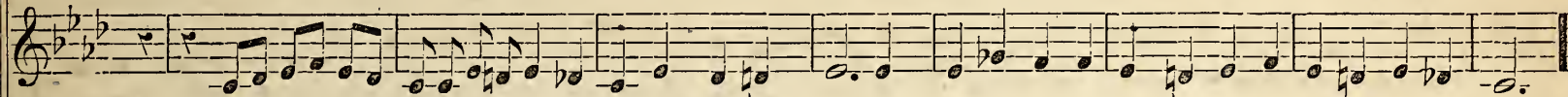
2. How sweet to hail the early dawn, That opens on the sight, When first that soul-reviving morn Sheds forth new rays of light!



CHORUS.



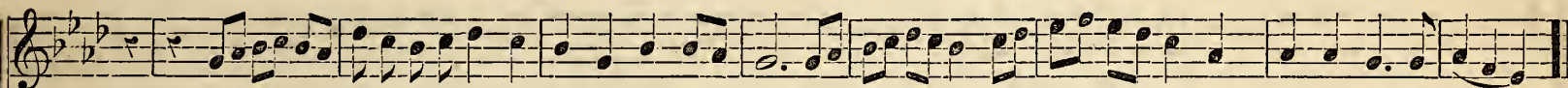
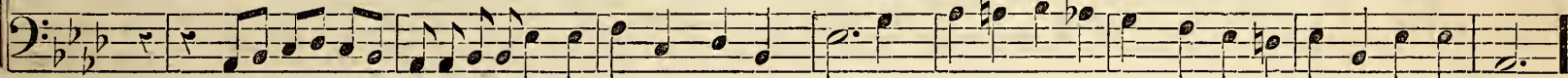
3. Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly spirit, source of peace, A Sabbath o'er my soul.



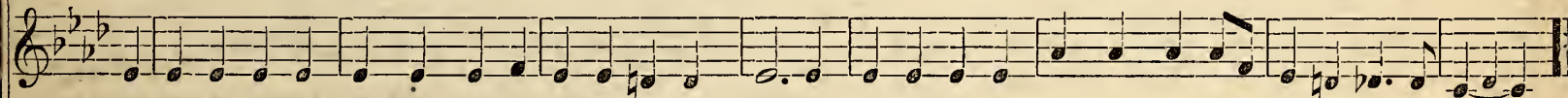
3. Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly spirit, source of peace, A Sabbath o'er my soul.



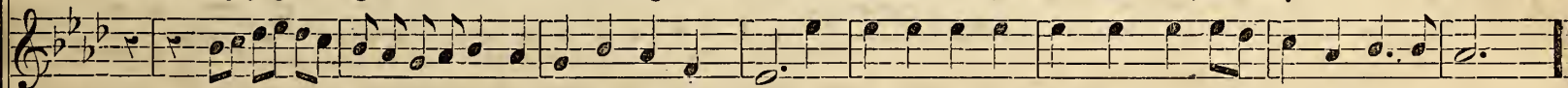
3. Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly spirit, source of peace, A Sabbath o'er my soul.



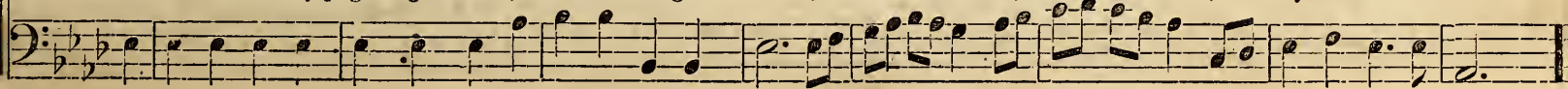
4. When will my pilgrimage be done, The world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more?



4. When will my pilgrim - age be done, The world's long week be o'er, That Sabbath dawn, which needs no sun, That day which fades no more?



4. When will my pilgrimage be done, The world's long week be o'er, That Sabbath dawn, which needs no sun, That day, which fades no more?



SENTENCE. No. 2. "Blessed are the pure in heart."

MODERATO.

Bless-ed are the pure in heart, Bless-ed are the pure in heart. Blessed are the pure in heart, Blessed are the pure in

Bless-ed are the pure in heart, Bless-ed are the pure in heart, Bless-ed are the pure in heart, Blessed are the pure in

Bless-ed are the pure in heart, Bless-ed are the pure in heart, Bless-ed are the pure in heart, Blessed are the pure in

heart, for they shall see God, for they shall see God. Blessed are the pure in heart, pure in heart, for they shall see God, for they shall see God.

Blessed are the pure in heart, Blessed are the pure in heart, for, &c.

heart, for they shall see God, for they shall see God. Blessed are the pure in heart, pure in heart, for they shall see God, for they shall see God.

ANTHEM. "Teach me thy way."

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G. W. FOSTER.

O thou un-seen, e - ter - nal One, Whom myriad worlds o - bey, Whose be - ing is, Whose will be done, Whose will be done, Where'er the rays of

O thou un-seen, e - ter - nal One, Whom myriad worlds o - bey, Whose be - ing is, Whose being is, Whose will be done, Whose will be done, Where'er the rays of

O thou un-seen, e - ter - nal One, Whom myriad worlds o - bey, Whose be - ing is, Whose being is, Whose will be done, Whose will be done, Where'er the rays of

Star or sun, Thro' the wide realms of e-ther run; Teach me thy way, Teach me thy way, Teach me thy way, Teach me thy way.

Star or sun, Thro' the wide realms of e-ther run; Teach me thy way, Teach me thy way, Teach me thy way, Teach me thy way.

Teach me thy way, Teach me thy way.

TENOR OR SOPRANO SOLO.

At morn, when first thy gold - en beams Thy glo - rious works display, When o'er the hills thy sun-light streams, And earth with

This system contains three staves of music. The top staff is a single melodic line for Tenor or Soprano. The middle and bottom staves are accompaniment, with the middle staff featuring dense chordal textures and the bottom staff providing a bass line.

life and beau - ty teems, Like some bright isle in hap - py dreams. Teach me thy way, Teach me thy way, Teach me thy way, Teach me thy way.

CHORUS.

SOLO.

CHORUS.

Teach me thy way, Teach me thy way, Teach me thy way.

CHORUS.

Teach me thy way, Teach me thy way, Teach me thy way.

CHORUS.

This system continues the musical score with four staves. It includes vocal parts and choral accompaniment. The lyrics are repeated in a call-and-response format between the soloist and the chorus. The word 'CHORUS.' is written above the staff at the beginning of the chorus sections, and 'SOLO.' is written above the staff at the beginning of the solo section. The bottom staff provides a continuous bass line.

At evening, when thy shadows fall Around de-part-ing day, And lowly vale, And mountain tall, And stream, and

At evening, when thy shadows fall Around de-part-ing day, And lowly vale, And lowly vale, And mountain tall, And mountain tall, And stream, and

At evening, when thy shadows fall Around de-part-ing day, And low-ly vale, and mountain tall, and mountain tall, And stream, and

This system contains three staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words split across lines.

lake, and for - est, all Grow somber with thy mantling pall; Teach me thy way, Teach me thy way, Teach me thy way, Teach me thy way.

lake, and for - est, all Grow somber with thy mantling pall; Teach me thy way, Teach me thy way, Teach me thy way, Teach me thy way.

Teach me thy way, Teach me thy way.

This system contains three staves of music. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with some words split across lines.

SOPRANO SOLO. CON ESPRESSIONE.

For-give our transgressions, Oh, Fa-ther, we pray, And grant us thy grace on this thy ho-ly day.

ORGAN.

The musical score for the Soprano Solo and Organ. The Soprano part is written on a single staff in G major (one sharp) and 2/2 time. The lyrics are: "For-give our transgressions, Oh, Fa-ther, we pray, And grant us thy grace on this thy ho-ly day." The Organ part is written on two staves (treble and bass clef) in the same key and time. It provides harmonic support for the vocal line.

CHORUS.

For-give our transgressions, Oh! Fa-ther we pray, And grant us thy

Grant us thy grace on this thy ho-ly day;

For-give our transgressions, Oh! Fa-ther, we pray, And grant us thy

The musical score for the Chorus. It consists of four staves. The first two staves are for the vocal parts, with lyrics: "For-give our transgressions, Oh! Fa-ther we pray, And grant us thy" and "Grant us thy grace on this thy ho-ly day;". The last two staves are for the organ accompaniment. The music is in G major and 2/2 time.

"Forgive our transgressions." Concluded.

grace on this thy ho - ly day, Grant us thy grace on this thy ho - ly day, O Heavenly Fa - ther hear, O

grace on this thy ho - ly day, Grant us thy grace on this thy ho - ly day, O Fa - ther hear us.
O Heav'n - ly Father, hear us,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are: 'grace on this thy ho - ly day, Grant us thy grace on this thy ho - ly day, O Heavenly Fa - ther hear, O' and 'grace on this thy ho - ly day, Grant us thy grace on this thy ho - ly day, O Fa - ther hear us. O Heav'n - ly Father, hear us,'.

hear us while we pray, Grant us thy peace, thy peace, O Lord, thy peace, O Lord.... For-give our transgressions, O

while we pray, Grant us thy peace, thy peace, O Lord, thy peace, O Lord.... For-give our transgressions, O

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The lyrics are: 'hear us while we pray, Grant us thy peace, thy peace, O Lord, thy peace, O Lord.... For-give our transgressions, O' and 'while we pray, Grant us thy peace, thy peace, O Lord, thy peace, O Lord.... For-give our transgressions, O'.

"Forgive our transgressions." Concluded.

mp *RIT.* *pp*
 Fa-ther, we pray, And grant us thy grace on this thy ho-ly day, O Heav'nly Father hear us, O hear us while we pray.
mp
p *RIT.* *pp*
 Fa-ther, we pray, And grant us thy grace on this thy ho-ly day, Grant thy peace, O grant thy peace.

SENTENCE. "Thoroughly wash me."

MODERATO.

Thoroughly wash me, Thoroughly wash me, Wash me from all mine in-i-qui-ty. Thoroughly wash me, Thoroughly wash me,
 Thoroughly wash me, Thoroughly wash me, Wash me from all mine in-i-qui-ty. Thoroughly wash me, Thoroughly wash me,

Thoroughly wash me from all my sins, and blot out all mine in - i - qui - ty, Cleanse thou my heart, Cleanse thou my heart, Cleanse thou my

Thoroughly wash me from all my sins, and blot out all mine in - i - qui - ty, . Cleanse thou my heart, Cleanse thou my heart, Cleanse thou my

This system consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves. The music includes various note values, rests, and repeat signs.

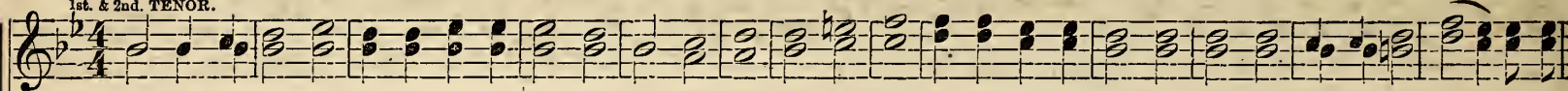
heart from all my sins, Cleanse thou my heart from all my sins, Cleanse thou my heart from all my sins, Cleanse me from all my sins.

heart from all my sins, Cleanse thou my heart from all my sins, Cleanse thou my heart from all my sins, Cleanse me from all my sins.

This system consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves. The music includes various note values, rests, and repeat signs. Dynamic markings include *mf*, *RALL.*, *pp*, *p*, *mf*, *DIM.*, and *pp*.

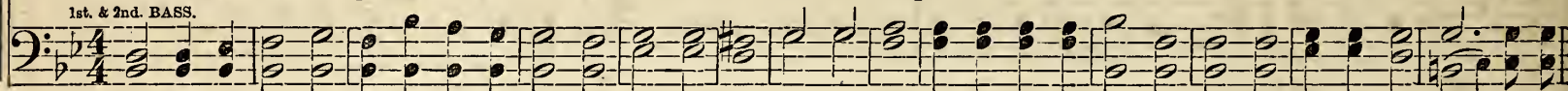
SOLO WILDER.

1st. & 2nd. TENOR.



Like as a Father pit-i-eth his children, So the Lord, So the Lord, pit-ieth them that fear him, For he knoweth our frame, He re-

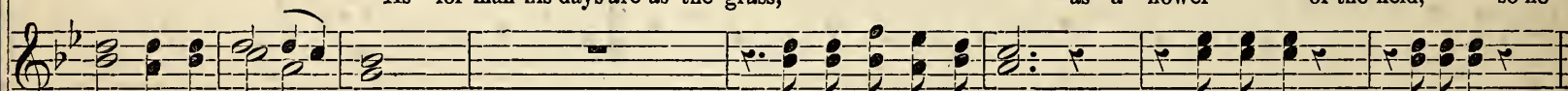
1st. & 2nd. BASS.



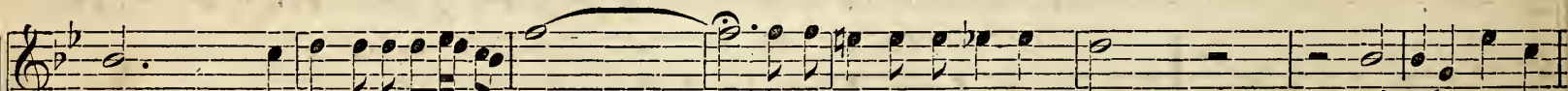
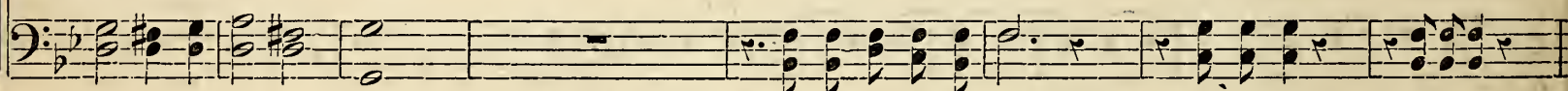
SOPRANO SOLO.



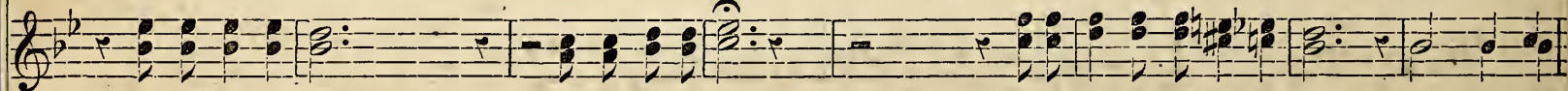
As for man his days are as the grass, as a flower of the field, so he



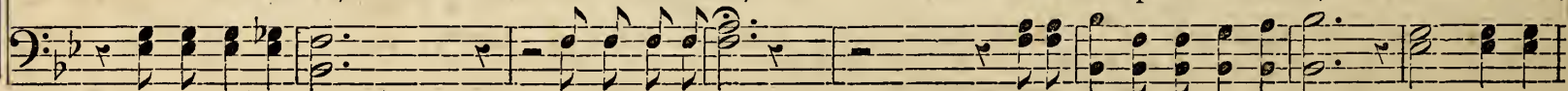
membereth that we are dust. His days are as the grass, as a flower, of the field,



flour - ish-eth, So he flour- ish-eth.. For the wind passeth o-ver it, and it is



So he flourish-eth, So he flourish-eth, For the wind passeth o-ver it, and it is



gone, and the place shall know it no more,..... shall know it no more

gone, and the place shall know it no more, no more, no more.

TENOR.

SOPR. & ALTO.

BASS.

But the mer - cy of the Lord is from

But the mer - cy of the Lord is from ev - er, ev - er - last-ing, to ev - er - last - ing, The mer-cy of the Lord is from

But the mer - cy of.... the Lord, the Lord is ev - er - last -

But the mer - cy of the

ev - er - last - ing to ev - er - last-ing, to ev - er - last - ing, But the mercy of the

"Like as a Father." Concluded.

ev - er - last - ing to ev - er - last - ing, The mer - cy, the mer - cy, the mer - cy of the Lord, But the

- - - - - ing, The mer - cy, the mer - cy, the mer - cy of the Lord, But the

Lord.... is from ev - er - last - ing to ev - er - last - ing to ev - er - last - ing, ev - er - lasting, But the

Lord, of the Lord is ev - er - last - ing, But the

mer - cy of... the Lord.... is from ev - er - last - ing to ev - er - last - ing. Praise the Lord, O my soul.

mer - cy of..... the Lord.... is from ev - er - last - ing to ev - er - last - ing. Praise the Lord, O my soul.

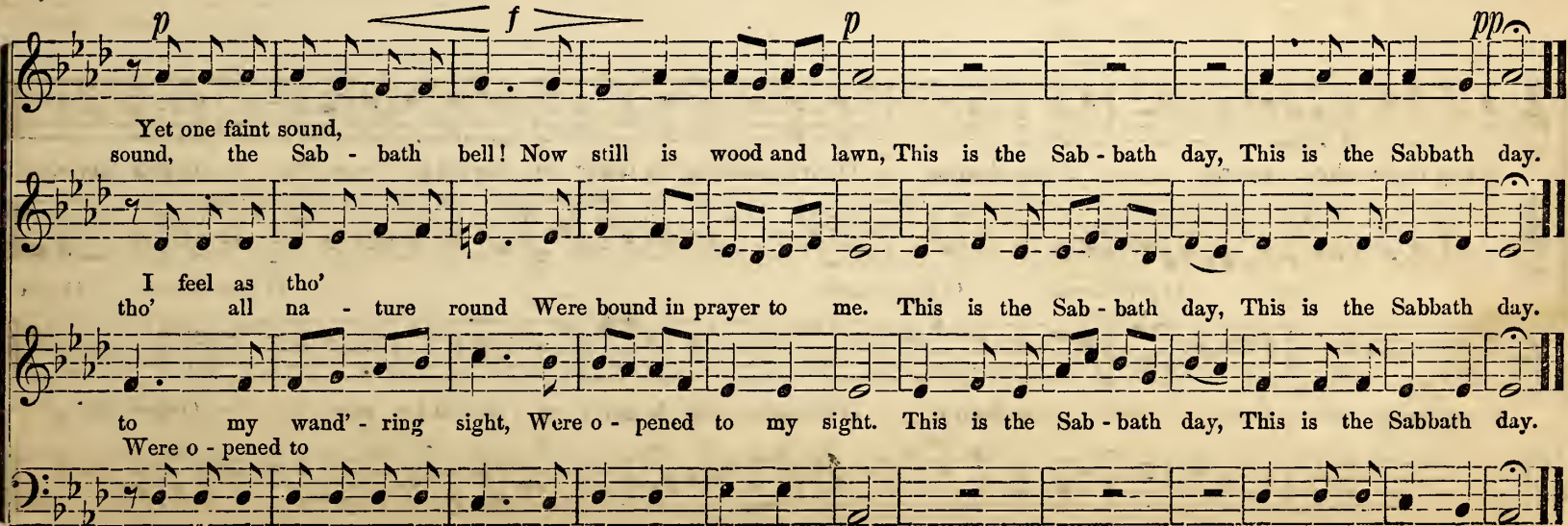
ANDANTE.



1. This is the Sabbath morn! This is the Sabbath morn! I am a-lone with-in the dell. Yet one faint

2. Kneeling, I pray to thee! Kneeling, I pray to thee! Soft breezes breathe a hal-lowed sound; I feel as

3. A-bove what glo-ries play! Above what glo-ries play! Seeming as tho' the fields of light Were opened



Yet one faint sound,
sound, the Sab-bath bell! Now still is wood and lawn, This is the Sab-bath day, This is the Sabbath day.

I feel as tho'
tho' all na-ture round Were bound in prayer to me. This is the Sab-bath day, This is the Sabbath day.

to my wand'-ring sight, Were o-pened to my sight. This is the Sab-bath day, This is the Sabbath day.
Were o-pened to

THANKSGIVING ANTHEM.

ALLEGRO MODERATO.

J. H. TENNEY.

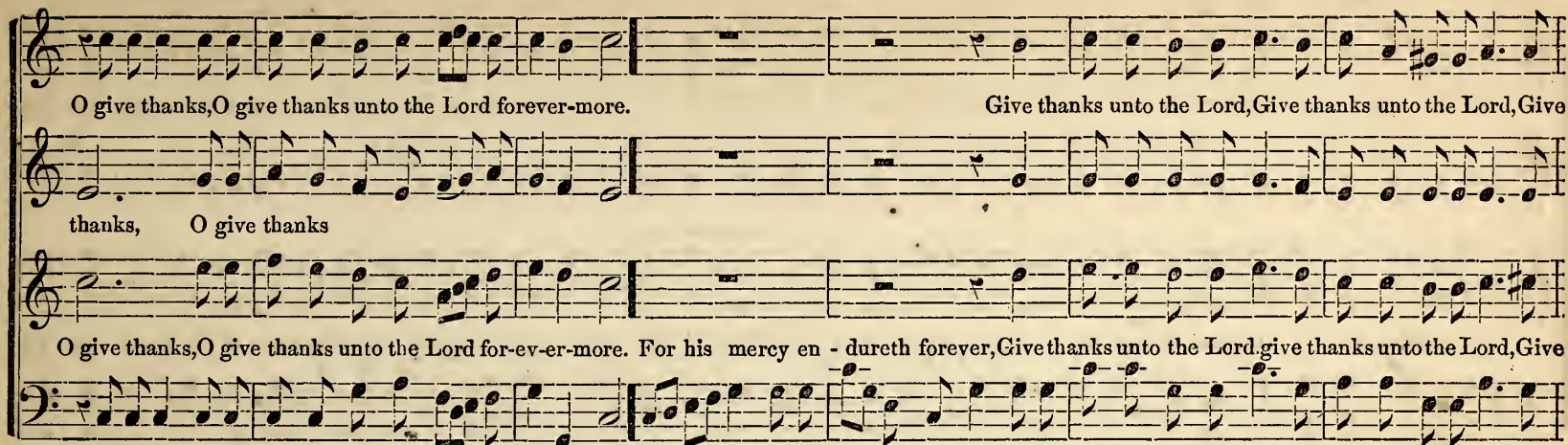
O give thanks unto the name of the Lord, O give thanks un-to the name of the Lord, O give thanks un-to the name of the Lord, For his

O give thanks unto the name of the Lord, O give thanks un-to the name of the Lord, O give thanks un-to the name of the Lord, For his

mer-cy en-dureth for - ev-er, O give thanks, O give thanks, for his mercy en - dur-eth for - ev-er, O give thanks,

O give thanks, O give thanks, O give thanks, O give

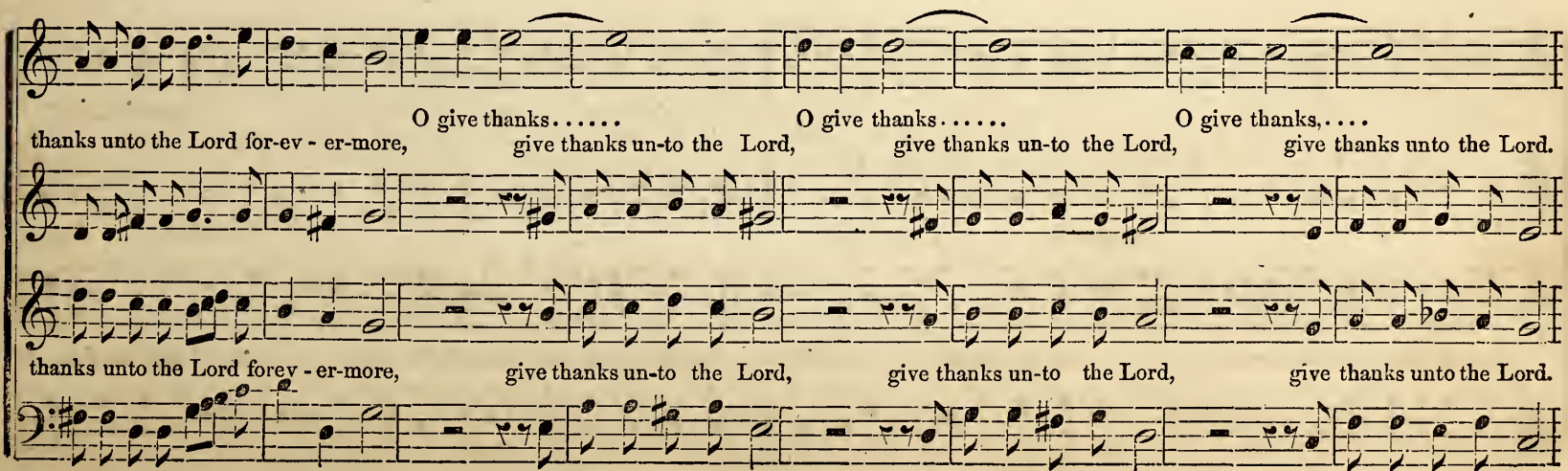
mer-cy en-dureth for - ev-er, O give thanks, O give thanks, for his mercy en - dur-eth for - ev-er, O give thanks,



O give thanks, O give thanks unto the Lord forever-more. Give thanks unto the Lord, Give thanks unto the Lord, Give

thanks, O give thanks

O give thanks, O give thanks unto the Lord for-ev-er-more. For his mercy en - dureth forever, Give thanks unto the Lord, give thanks unto the Lord, Give



thanks unto the Lord for-ev - er-more, O give thanks. O give thanks. O give thanks,
give thanks un-to the Lord, give thanks un-to the Lord, give thanks unto the Lord.

thanks unto the Lord forey - er-more, give thanks un-to the Lord, give thanks un-to the Lord, give thanks unto the Lord.

For his mercy en - dur-eth for - ev-er, Give thanks unto the Lord, give thanks unto the Lord, Give thanks unto the Lord forevermore, O give

Lord.....

For his mercy en - dur-eth for - ev-er, Give thanks unto the Lord, give thanks unto the Lord, Give thanks unto the Lord forevermore, O give

ff thanks un-to the name of the Lord, un - to the name of the Lord. *FINE.* *m* O that men would praise the Lord, for his goodness, O that men would

thanks un-to the name of the Lord, un - to the name of the Lord. O that men would praise the Lord, for his goodness, O that men would

ff *m*

praise the Lord, praise his name, For his wonder-ful works to the children of men, For his wonder-ful works to the children of men.

f *ff*

O that men would praise the Lord, praise him, praise him, O that men would praise the Lord, praise his name, O that men would praise his great and

DIM. *f* *CRES.* *fff* *D.C.*

ho - ly name, For his won-derful works to the children of men, to the children of men, Praise ye the Lord.

Praise ye the Lord.....

ho - ly name, For his won-derful works to the children of men, to the children of men, Praise ye the Lord.

ORGAN.

SENTENCE. "Blessed are the pure in the way."

NAOMI STORY.

Blessed are the pure, the pure in the way, Blessed are the pure, the pure in the way, who walk in the law of the

Blessed are the pure, the pure in the way, Blessed are the pure, the pure in the way, who walk in the law of the

Blessed are the pure, the pure in the way, Blessed are the pure, the pure in the way, who walk in the law of the

Lord, Blessed are the pure, Blessed are the pure who walk in the law, in the law of the Lord, who walk, who walk in the

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

law of the Lord, in the law of the Lord, Blessed are they that keep his law, that seek him, that seek him with all their hearts.

This musical system also consists of four staves, with the top two in treble clef and the bottom two in bass clef. It continues the melody from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves. The system concludes with a double bar line.

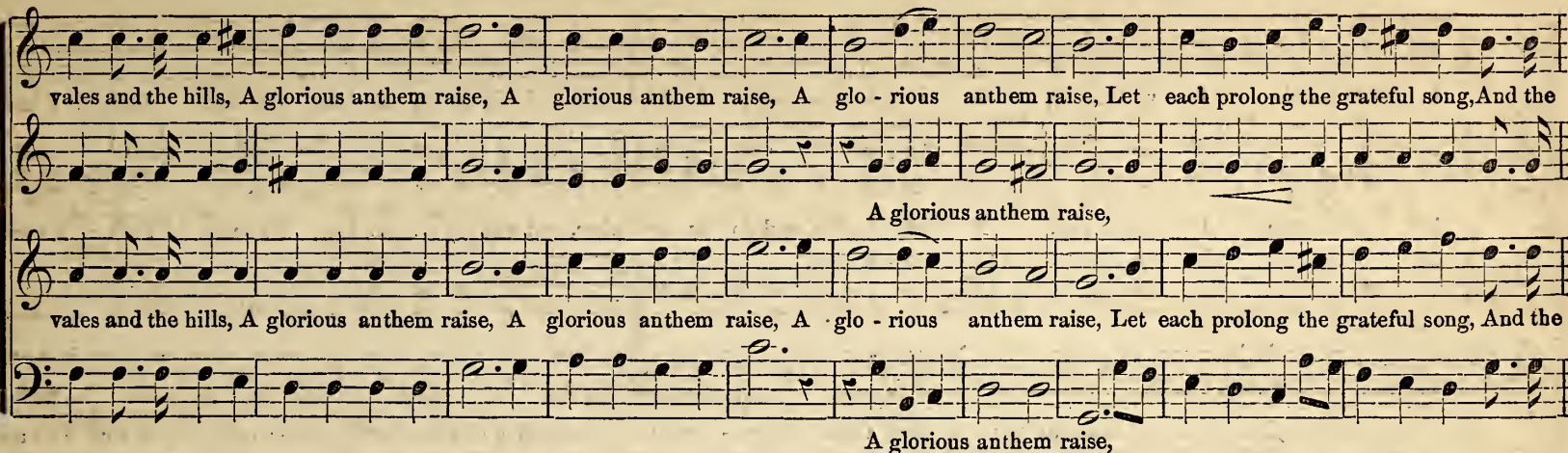
CON SPIRITO.

1. Let ev'ry heart rejoice and sing, Let choral anthems rise, Let choral anthems rise!
 Ye reverend men and children bring To God your sacrifice, To God your sacrifice. } For he is good, The Lord is good, And
 For he is good, The Lord is good,

2. He bids the sun to rise and set, In heav'n his pow'r is known, In heav'n his pow'r is known;
 And earth subdued to him shall yet Bow low before his throne, Bow low before his throne; } For he is good, The Lord is good, And
 For he is good, The Lord is good,

And kind are all his ways,

kind are all his ways, With songs and hon - ors sounding loud, The Lord Je - ho - vah praise, The Lord Je - ho - vah praise, While the rocks and the rills, while the
 kind are all his ways, With songs and hon - ors sounding loud, The Lord Je - hovah praise, The Lord Je - ho - vah praise, While the rocks and the rills, while the
 And kind are all his ways,



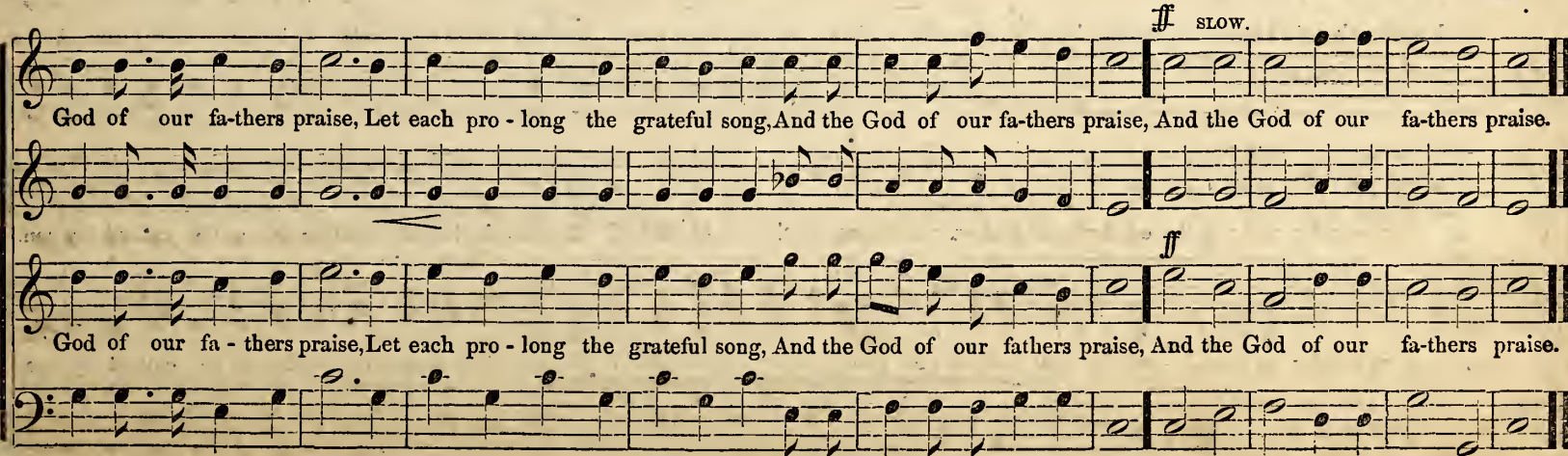
vales and the hills, A glorious anthem raise, A glorious anthem raise, A glo - rious anthem raise, Let each prolong the grateful song, And the

A glorious anthem raise,

vales and the hills, A glorious anthem raise, A glorious anthem raise, A glo - rious anthem raise, Let each prolong the grateful song, And the

A glorious anthem raise,

D.C. for 2nd verse. Coda after last verse.



f SLOW.

God of our fa - thers praise, Let each pro - long the grateful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

f

God of our fa - thers praise, Let each pro - long the grateful song, And the God of our fathers praise, And the God of our fa - thers praise.

I will a - rise, I will a-rise, I will a - rise, and go to my father, and will say un - to him, Fa-ther, Father, I have

sin'd against heav'n, I have sin'd against heav'n, and be - fore thee, and be - fore thee, And am no more worthy to be call - ed thy son, And am

no more worthy to be call - ed thy son, And am no more worthy to be call-ed thy son, And am no more worthy to be call-ed thy son.

SENTENCE. "Blessed are they who dwell in thy house."

337

J. H. TENNEY.

ALLEGRO MODERATO.

Blessed are they who dwell in thy house, Blessed, Blessed, Blessed are they who dwell in thy house, who dwell in thy house.

Blessed are they who dwell in thy house, Blessed, Blessed, Blessed are they who dwell in thy house, who dwell in thy house.

They will still be praising thee, they will still be praising thee, they will still be praising thee, will still be praising thee, they will

still..... be praising thee, they will

They will still be praising thee, they will still be praising thee, they will still be praising thee, will still be praising thee, they will

still be praising thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising

still be praising thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is written in a common time signature. The lyrics are printed below the staves, with some words appearing on multiple lines. The first line of lyrics is 'still be praising thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising'. The second line of lyrics is 'still be praising thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising'.

thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising thee.

thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising thee.

Detailed description: This block contains the second system of the musical score. It also consists of four staves in the same key and time signature as the first system. The lyrics continue from the first system. The first line of lyrics is 'thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising thee.' The second line of lyrics is 'thee, they will still be praising thee, will still be praising thee, will still be praising thee, They will still be praising thee.' Above the first staff, there are markings 'RIT. > > >' and 'SLOW.' indicating a change in tempo. Above the third staff, there are markings '> > >'.

Un-to Thee lift I up mine eyes, O Thou that dwellest in the heav'ns. Un-to Thee lift I up mine eyes, O

Thou that dwellest in the heav'ns, look un-to the hand of their mas-ter, So our

Be-hold, as the eyes of ser-vants look un-to the hand... of their mas-ter, So our

Thou that dwellest in the heav'ns, look un-to the hand of their mas-ter, So our

eyes wait up-on the Lord our God, The Lord our God, That he may have mer - cy. have mer - cy up - on us.

eyes wait up-on the Lord our God, The Lord our God, That he may have mer - cy, have mer - cy up - on us.

ANTHEM. "Blessed is the people."

Bless - ed is the peo - ple, Bless - ed is the peo - ple, Bless - ed is the peo - ple that know the joy - ful sound, They shall

Bless - ed is the peo - ple, Bless - ed is the peo - ple, Bless - ed is the peo - ple that know the joy - ful sound, They shall

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

walk, O Lord, in the light of Thy countenance, And in Thy name shall they re-joice all the day, And in Thy righteous -

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves. The system ends with a double bar line and the word 'RIT.' above the final staff.

ness shall they be ex-alt-ed. Yea, bless-ed is the peo - ple whose God is the Lord, A - men, A - men.

ness shall they be ex-alt-ed. Yea, bless-ed is the peo - ple whose God is the Lord, A - men, A - men.

SENTENCE. "Ho! every one that thirsteth,"*

D. F. HODGES.

Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth,

ev'-ry one that thirsteth, Come ye to the wa-ters,

Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth, Ho! ev'-ry one that thirst-eth,

The first system of the musical score is written for four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the staves, with some words split across lines.

Come ye to the wa-ters, And ye that have no mon-ey, Come buy and eat; Yea, come and buy, buy wine, and milk without

Come ye to the wa-ters, And ye that have no mon-ey, Come buy and eat; Yea, come and buy, buy wine, and milk without

The second system of the musical score is written for four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the staves, with some words split across lines.

QUARTET. *mf*

money, and with - out price, without money, and without price. Ho! ev' - ry one that thirst-eth, Ho! ev' - ry one that thirst-eth,

CHORUS.

Come ye to the wa - ters, Come ye to the wa - ters, to the wa - ters, Come ye to the wa - - - - - ters, come.

Come ye to the waters, to the wa - ters, come.

Come ye to the wa - ters, Come ye to the wa-ters, to the wa - ters, come, Come ye to the wa-ters, to the wa - ters, come.

Come ye to the wa - - - - - ters. come.

ANTHEM. "O praise ye the Lord."

Presented for this work, by L. MARSHALL.

ALLEGRO.

O praise ye the Lord, O praise ye the Lord, from the Heavens praise ye the Lord, from the Heav'ns,

O praise ye the Lord, O praise ye the Lord, from the Heavens praise ye the Lord, from the Heav'ns,

praise ye the Lord, praise ye the Lord, from the Heavens, praise ye the Lord, from the

O glorify him, magnify him, Hosanna in the highest, in the highest, Hosanna in the highest, Hosanna, Hosanna in the highest, in the highest,

O glorify him, magnify him, Hosanna in the highest, in the highest, Hosanna in the highest, Hosanna, Hosanna in the highest, in the highest,

Heav'ns,

"O praise ye the Lord." Continued.

345

RECIT. TENOR. A TEMPO.

I will praise thee, O Lord with my whole heart, I will shew forth

ALLEGRO VIVACE. CRES. A TEMPO.

RECIT. *mf* *fz* *fz*

all thy mar - vell - ous works, I will be glad and re - joice in

thee, I will sing prais - es un - to thy name, O thou most high!

"O praise ye the Lord." Concluded.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The lyrics are written below the staves, with some words appearing on multiple staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

I will praise thee, O Lord, with my whole heart, with my whole heart, with my whole heart, praise the Lord, with my whole

I will praise thee, O Lord, with my whole heart, with my whole heart, with my whole heart, praise the Lord, with my whole

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The lyrics are written below the staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note. The word "rit." is written above the third staff.

heart, I will praise thee O Lord, with my whole heart, with my whole heart, with my whole heart, with my whole heart. A - men.

heart, I will praise thee O Lord, with my whole heart, with my whole heart, with my whole heart, with my whole heart. A - men.

HYMN. "O, could we speak the matchless worth."

347

G. W. FOSTER.

ANIMATO. SOPRANO. DUET.

1. O could we speak the matchless worth, O, could we sound the glo - ries forth, Which in our Saviour shine,

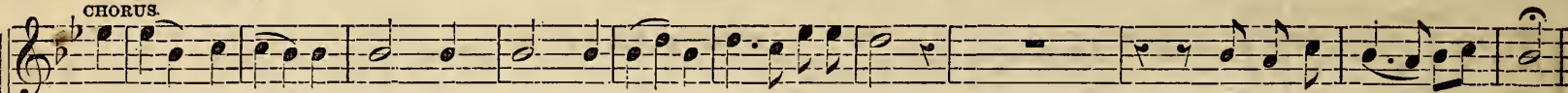
ALTO.

2. We'd sing the precious blood he spilt— Our ran - som from the dread - ful guilt Of sin and wrath divine;

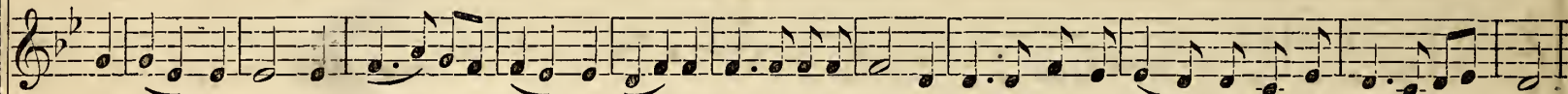
We'd soar, and touch the heaven-ly strings, And vie with Ga - briel, while he sings, In notes al - most di - vine.

We'd sing his glo - rious righteous - ness, In which all-per - fect, heaven-ly dress We shall for - ev - er shine.

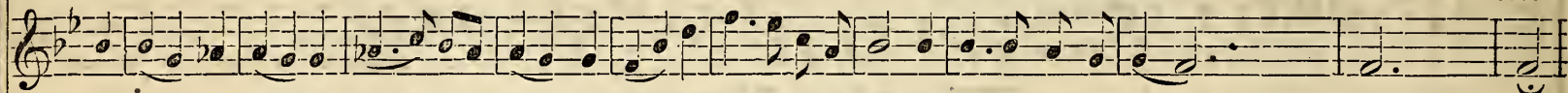
CHORUS



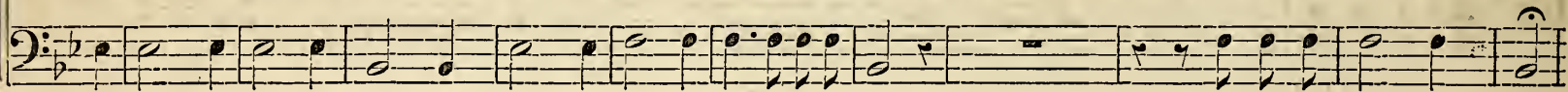
2. We'd sing the precious blood he spilt— Our ransom from the dreadful guilt Of sin and wrath di - vine;



Of sin and wrath di - vine.....
And we shall see his face.....



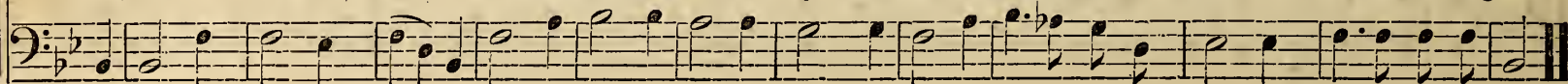
4. Well, the de - light - ful day will come, When our dear Lord will bring us home, And we shall see his face:



We'd sing his glorious righteous-ness, In which all perfect heaven - ly dress We shall for-ev-er shine, We shall for - ev - er shine.



Then, with our Saviour, Brother, Friend, A blest e - ter - ni - ty we'll spend, Triumphant in his grace, Tri - umphant in his grace.



SENTENCE. "Sweet peace."

349

J. H. TENNEY.

MODERATO.

Grant we be - seech thee, mer - ci - ful Lord, Grant to thy faithful peo-ple, Grant to thy faithful peo-ple par-don and

m

Grant we be - seech thee, mer - ci - ful Lord, Grant to thy faithful peo-ple, Grant to thy faithful peo-ple par-don and

This system contains the first two staves of music. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'MODERATO.' and includes a dynamic marking of *m* (mezzo-forte) on the second staff. The lyrics are written below the staves, with hyphens indicating syllables spanning across notes.

RIT.

A TEMPO.

peace, Sweet..... peace, Grant to thy faith - ful peo - ple, Grant to thy faith - ful peo - ple,

mf

peace, Sweet. peace, Grant to thy faith - ful peo - ple, Grant to thy faith - ful peo - ple,

This system contains the second two staves of music. The top staff is in treble clef with a key signature of three flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'RIT.' (Ritardando) and 'A TEMPO.' (Allegretto). It includes a dynamic marking of *mf* (mezzo-forte) on the second staff. The lyrics continue from the first system, with hyphens indicating syllables spanning across notes.

"Sweet peace." Concluded.

RIT.

par - don and peace, sweet par - don and peace, Sweet peace, Sweet peace, Sweet peace, Sweet peace.

par - don and peace, Sweet par - don and peace, Sweet peace, Sweet peace, Sweet peace, Sweet peace.

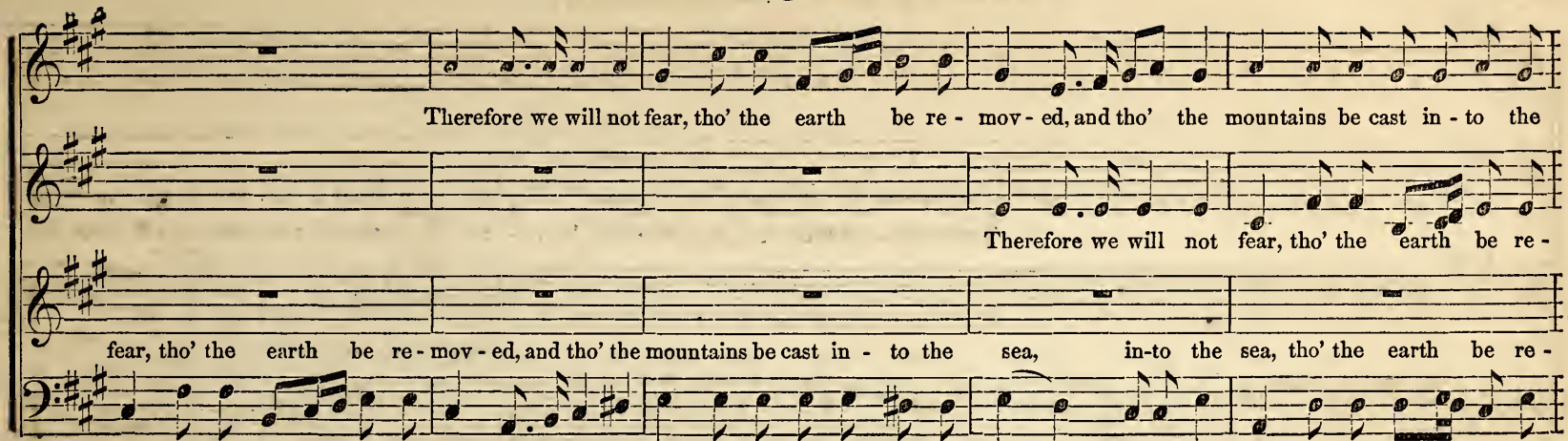
ANTHEM. "God is our refuge."

ALLEGRO.

God is our ref-uge and strength, God is our ref-uge and strength, A ve-ry present help in trou-ble,

God is our ref-uge and strength, God is our ref-uge and strength, A ve-ry present help in trou-ble, Therefore we will not

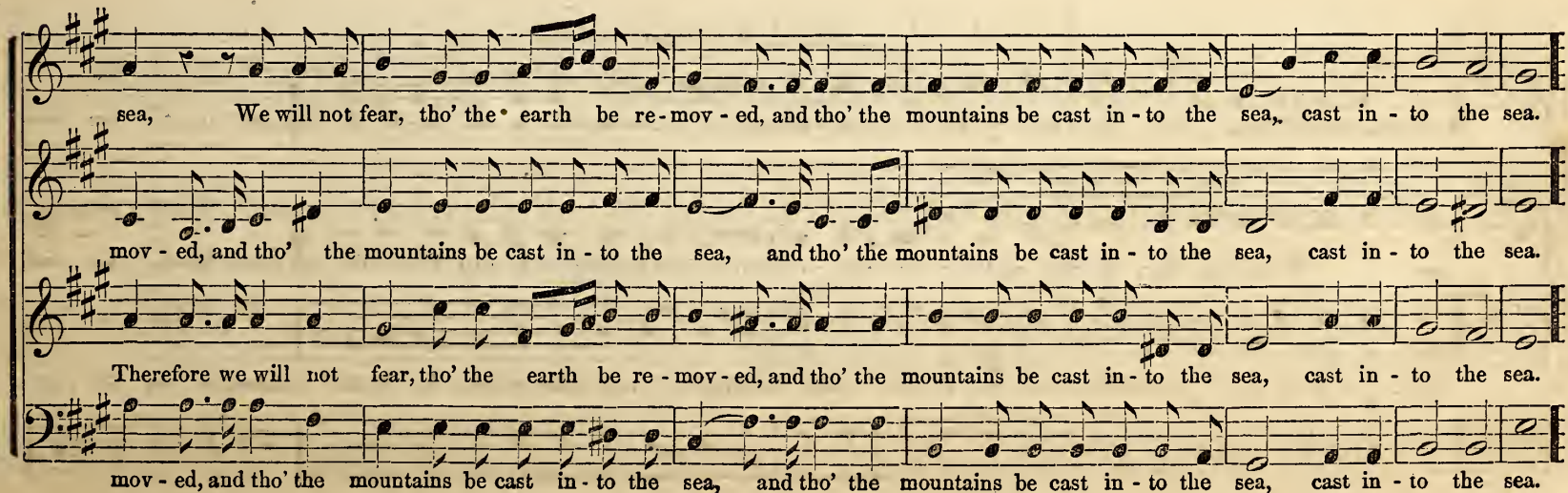
FINE.



Therefore we will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the

Therefore we will not fear, tho' the earth be re -

fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the sea, in - to the sea, tho' the earth be re -



sea, We will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the sea, cast in - to the sea.

mov - ed, and tho' the mountains be cast in - to the sea, and tho' the mountains be cast in - to the sea, cast in - to the sea.

Therefore we will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the sea, cast in - to the sea.

mov - ed, and tho' the mountains be cast in - to the sea, and tho' the mountains be cast in - to the sea, cast in - to the sea.

Therefore we will not fear, tho' the earth be re - moved, and tho' the mountains be cast in - to the

Therefore we will not fear, tho' the earth be re -

Therefore we will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast into the sea, into the sea, tho' the earth be re -

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Therefore we will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the sea, cast in - to the sea.

sea, We will not fear, tho' the earth be re - mov - ed, and tho' the mountains be cast in - to the sea, cast in - to the sea.

mov - ed, and tho' the mountains be cast in - to the sea, and tho' the mountains be cast in - to the sea, cast in - to the sea.

Detailed description: This block contains the second system of the musical score. It continues with four staves in the same key signature and clef arrangement as the first system. The lyrics continue across the staves, maintaining the same musical notation style.

And though the

Therefore we will not fear, though the earth be re-mov-ed, And though the

Therefore we will not fear, tho' the earth be re-mov-ed, And though the

And though the

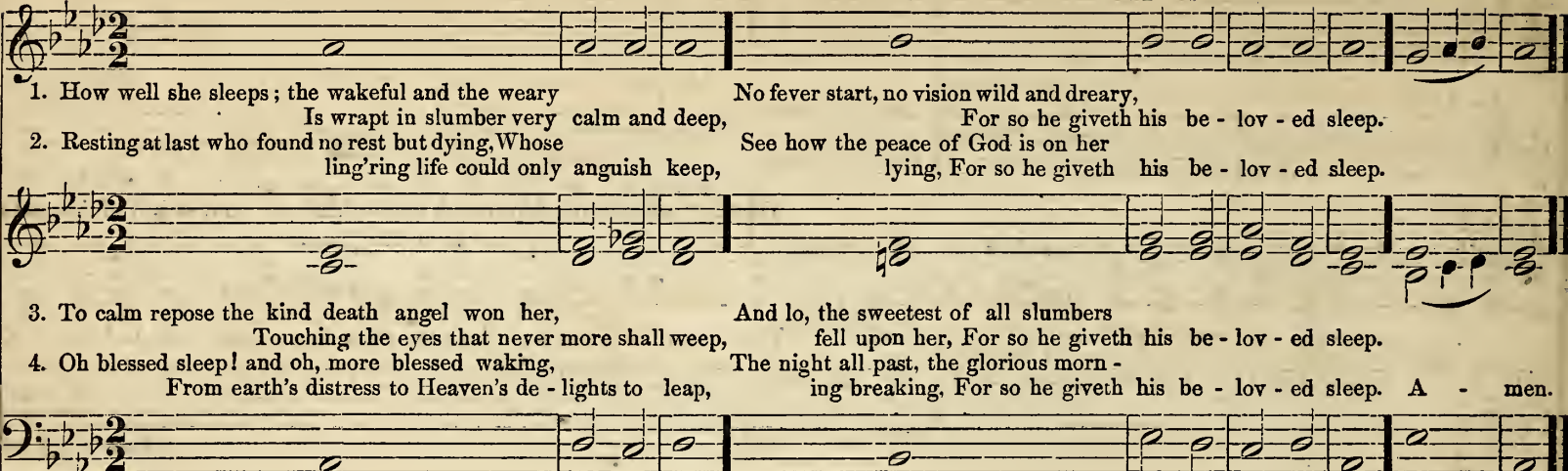
mountains be cast in-to the sea; Though the waters thereof roar and be troubled, Tho' the mountains shake at the swelling thereof. D.C.

mountains be cast in-to the sea; Though the waters thereof roar and be troubled, Tho' the mountains shake at the swelling ther.of.

mountains be cast in-to the sea; Though the waters thereof roar and be troubled, Tho' the mountains shake at the swelling thereof. D.C.

HYMN CHANT. "He giveth his beloved sleep."

J. H. TENNEY.



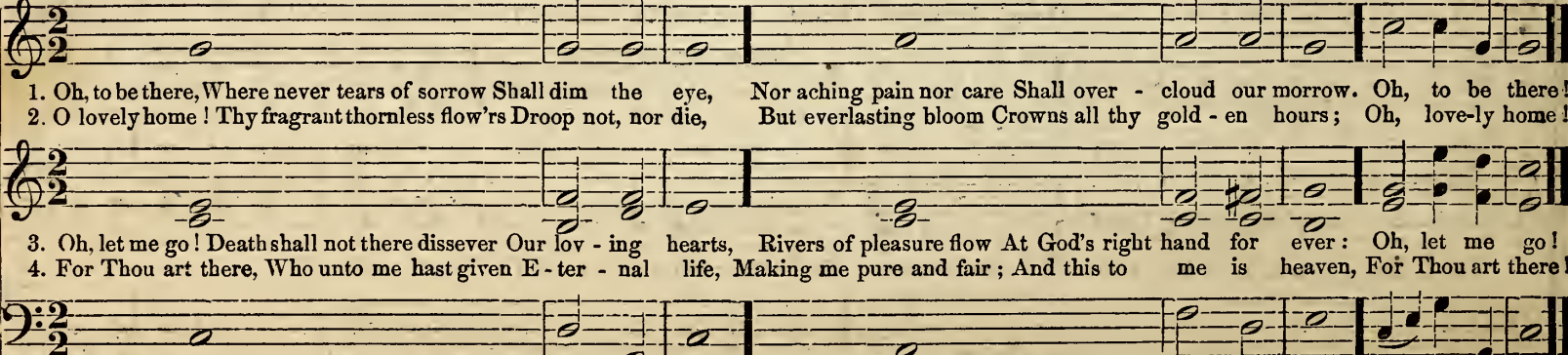
1. How well she sleeps; the wakeful and the weary
Is wrapt in slumber very calm and deep,
No fever start, no vision wild and dreary,
For so he giveth his be - lov - ed sleep.

2. Resting at last who found no rest but dying, Whose
ling'ring life could only anguish keep,
See how the peace of God is on her
lying, For so he giveth his be - lov - ed sleep.

3. To calm repose the kind death angel won her,
Touching the eyes that never more shall weep,
And lo, the sweetest of all slumbers
fell upon her, For so he giveth his be - lov - ed sleep.

4. Oh blessed sleep! and oh, more blessed waking,
From earth's distress to Heaven's de - lights to leap,
The night all past, the glorious morn -
ing breaking, For so he giveth his be - lov - ed sleep. A - men.

HYMN CHANT. "Oh, to be there."



1. Oh, to be there, Where never tears of sorrow Shall dim the eye,
Nor aching pain nor care Shall over - cloud our morrow. Oh, to be there!

2. O lovely home! Thy fragrant thornless flow'rs Droop not, nor die,
But everlasting bloom Crowns all thy gold - en hours; Oh, love-ly home!

3. Oh, let me go! Death shall not there dissever Our lov - ing hearts,
Rivers of pleasure flow At God's right hand for ever: Oh, let me go!

4. For Thou art there, Who unto me hast given E - ter - nal life,
Making me pure and fair; And this to me is heaven, For Thou art there!



1. Father of mercy! At the close of day, My work and
duties done, to thee I pray Be - fore I sleep;
2. The sins and failings of the day now past, The shad-
ows on my soul that they have cast; Do Thou for - give;

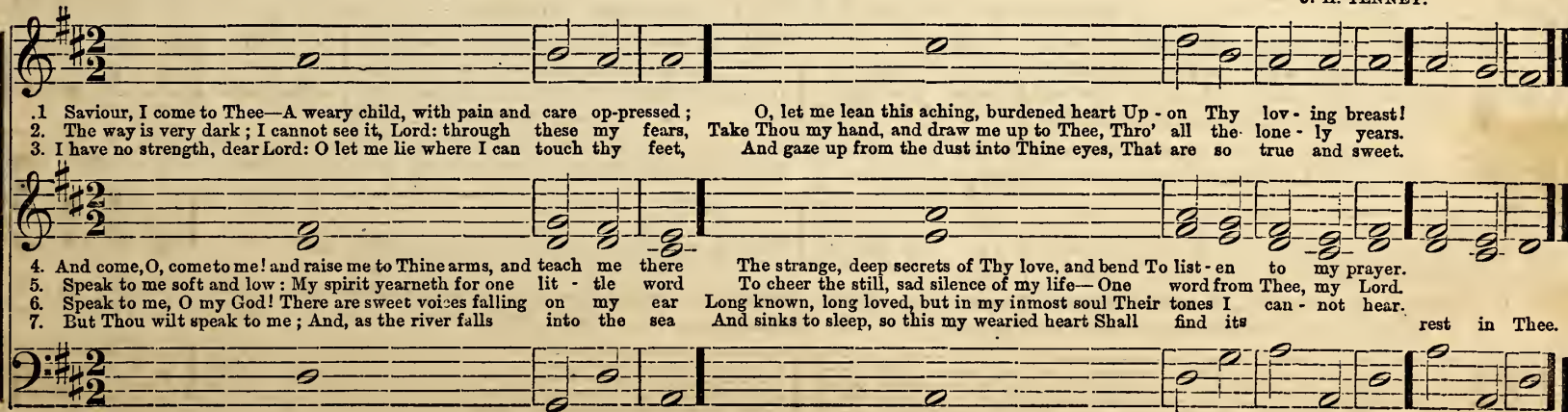
With clasped hands I humbly bow my head, And
ask Thee, Lord, ere I retire to bed, My soul to keep.
Oh! purge my life from every taint of sin, That
I within Thy courts may enter in, With Thee to live.

3. Whatever I this day have known, I spread it now,
O Lord! before Thy throne Oh! suc - cor send;
4. And now with folded hands upon my breast, At
peace with Thee, I lay me down to rest Up - on my bed;

I would beneath Thy chastening hand be still, And
meekly bow before Thy sovereign will, Un - to the end.
May angels guard me thro' the darksome night,
From troubled dreams, until the morning light Its beams shall shed.

HYMN CHANT. Weariness and Rest.

J. H. TENNEY.



1. Saviour, I come to Thee—A weary child, with pain and care op-pressed;
2. The way is very dark; I cannot see it, Lord: through these my fears,
3. I have no strength, dear Lord: O let me lie where I can touch thy feet,

O, let me lean this aching, burdened heart Up - on Thy lov - ing breast!
Take Thou my hand, and draw me up to Thee, Thro' all the lone - ly years.
And gaze up from the dust into Thine eyes, That are so true and sweet.

4. And come, O, come to me! and raise me to Thine arms, and teach me there
5. Speak to me soft and low: My spirit yearneth for one lit - tle word
6. Speak to me, O my God! There are sweet voices falling on my ear
7. But Thou wilt speak to me; And, as the river falls into the sea

The strange, deep secrets of Thy love, and bend To list - en to my prayer.
To cheer the still, sad silence of my life—One word from Thee, my Lord.
Long known, long loved, but in my inmost soul Their tones I can - not hear.
And sinks to sleep, so this my wearied heart Shall find its rest in Thee.

HYMN CHANT. "Repose."

1. A little while of mingled joy and sorrow, A few more years to wander thus be - low; To wait the dawning of that morrow, When morn shall break } night of woe.

2. A few more thorns about our pathway growing, E'er yet our hands may cull the heavenly flowers; The morning comes, but first } serving, Ere we repose these weary souls of ours.

3. A little while for winning souls to Jesus, Ere we behold his beauty face to face; A little while for healing } cases, By telling others of a Saviour's grace.

4. A little while; the way is.... dreary, The night is dark, but we are near - ing land; O for the rest of heaven, } weary, And long to mingle with the deathless band.

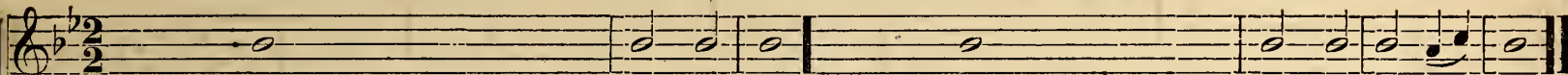
HYMN CHANT. "Gone Home."

1. Gone home! gone home! She lingers here no } pain - ful - ly, With home-sick longing, daily growing } of the joys to be.

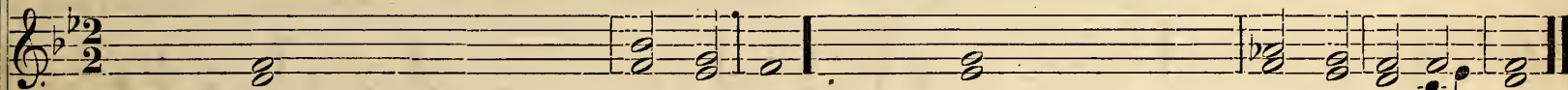
2. Gone home! gone home! The door through } here a - lone. We stand without in tears, forlorn and ban- } where one loved has gone!

3. Gone home! gone home! Oh! shall we ever } for our own? Will she conduct us to the heavenly Teach- } low be - fore His throne?

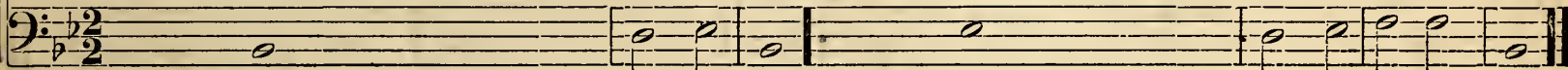
4. Gone home! gone home! O human-hearted } heav - y woe; And if Thou wilt, in tender, pitying favor. } we may rise and go!



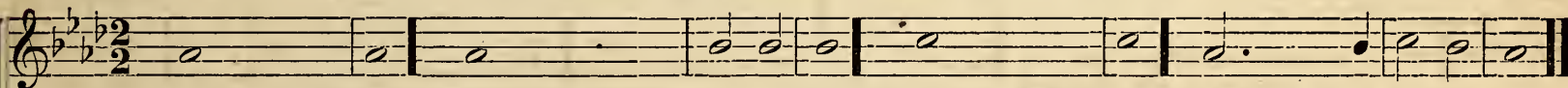
1. Calm me, my God, and keep me calm, Soft resting on thy breast: Soothe me with holy hymns divine, And bid my spir - it rest.
2. Yes, keep me calm, tho' loud and rude The sounds my ear that greet.—Calm in the closet's solitude, Calm . . . in the wrestling street.
3. Calm in the hour of buoyant health, Calm in my . . . hour of pain; Calm in my poverty or wealth, Calm in my loss or gain;



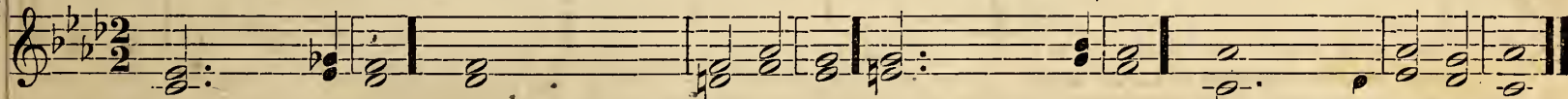
4. Calm in the sufferance of wrong, Like him who . . . bore man's shame; Calm 'mid the threat'ning throng Who hate Thy ho - ly name.
5. Calm as the ray of sun or star, Which storms as - - sail in vain, Moving unruffl'd thro' earth's war, Th'e - ter - nal calm to gain.



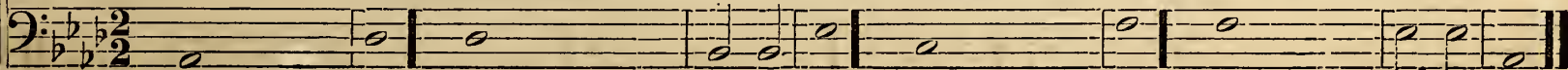
HYMN CHANT. "A little while."



1. Oh! for the peace which floweth } river, Making life's desert-places . . . bloom and smile; Oh! for a faith to grasp } ever, Amid the shadows of { "lit - tle while."
as a { heaven's bright "for- { Earth's {
2. "A little while" to wear the robe of sadness, To soil with weary steps thro' err - ing ways; Then to pour forth the } gladness, And clasp the girdle } robe of praise.
fragrant oil of { of the {
3. "A little while" the earthen pitcher taking To wayside brooks from far-off fountains fled; Then the parched lip its } slaking, Beside the fulness of the Fountain Head.
thirst forever {



4. "A little while" to keep the oil from failing; "A little while" Faith's flickering lamp to trim; And then, the Bridegroom's } hailing To haste to meet Him } bri - dal hymn.
welcome footsteps { with the {



HYMN CHANT. "Hear our prayer."

ADAGIO.

ADAGIO.

1. Hear! Father, hear our prayer! Thou who art } Thou who art safety when mortal help faileth, }
Pity, where } sorrow pre - vaileth; } Strength to the feeble, and } hope to des - pair. Hear! Fath-er, hear our prayer.
2. Hear! Father, hear our prayer! Still thou the } In lightning flashing, in thy thunders pealing, }
tempest, night's } terrors re-vealing. } Save thou the shipwreck'd, the } voya - ger spare. Hear! Fath-er, hear our prayer.

3. Dry Thou the mourner's tear! Heal thou the } Grant to the widow and orphan protection; Be }
wounds of time - } hallowed af - ffection. } in their trouble a } friend ever near; Hear! Fath-er, hear our prayer.
4. Hear! Father, hear our prayer! Long hath thy } Be with the pilgrim whose journey is ended; }
goodness our } footsteps at - tended; } When at thy summons for } death we pre - pare. Hear! Fath-er, hear our prayer.

HYMN CHANT. "Upward."

Words by DR. BONAR.

Last line of verse.

1. Upward, where the stars are.... burning, Silent, silent in their turning, Round the never changing pole;
Upward, where the sky is.... brightest, Upward, where the blue is lightest, Lift I now my long-ing soul.

2. Far above that arch of gladness, Far beyond those clouds of. .. sadness, Are the many....man-sions fair.
Far from pain, and sin, and folly, In that palace of the..... holy, I would find my man-sion there.

3. Where the Lamb on high is..... seated, By ten thousand voices..... greeted, Lord of lords and King of kings!
Son of man, they crown, they crown Him! Son of God, they own, they own Him! With His name the pal - ace rings.

4. Blessing, honor, without..... measure, Heavenly riches, earthly.....treasure, Lay we at His bless - ed feet!
Poor the praise that now we.... render; Loud shall be our voices.....yonder, When before His Throne we meet.

1. I ask not now for gold to gild With mock-
ing shrine a - wea - ry frame; The yearning of the mind is stilled—I ask not now for fame.

2. A rose-cloud dimly seen above, Melting
in Heaven's blue depths a - way; O! sweet, fond dream of love! For thee I may not pray.

3. But bowed in lowliness of mind, I make
my humble wish - es known; I only ask a will resigned, O Fa - ther to Thine own.

4. To-day, beneath thy chast'ning eye I
crave alone for peace and rest; Submissive in thy hand to lie, And feel that it is best.

5. In vain I task my aching brain, In vain
the sage's tho'ts I scan; I only feel how weak and vain, How poor and blind is man.

6. And now my spirit sighs for home, And
longs for light where by to see; And, like a weary child would come, O Fa - ther, un - to Thee.

7. Tho' oft like letters traced on sand My
weak resolves have passed a - way; In mercy lend a helping hand, Un - to my prayer to - day.

HYMN CHANT.

"Chime, Sabbath Bells!"

J. H. TENNEY.

1. Chime, Sabbath bells! your songs of peace, From where yon i-ved tower, With spire-cross pointing to the skies, Speaks with a voiceless power.

2. Bear to the earthly homes of men, The gentler . . . call from Heaven: "The Spirit and the Bride say, come!" The feast is free-ly given.

3. Ring out, oh, church-bells of my home! Where once my feet would stay; Your music still I seem to hear, In dis - tance far a - way.

4. Oh! speed that morning's dawn, when I shall wake be - yond the skies! Where bell-notes from those golden streets For-ev - er - more a - rise.

APPENDIX.

STANDARD TUNES.

OLD HUNDRED. L. M.

LUTHER.

CHORAL.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deemer's name be sung Thro' eve - ry land, by eve - ry tongue.

2. Praise God, from whom all blessings flow, Praise him, all creatures here be - low; Praise him a - hove, ye heavenly host, Praise Father, Son, and Ho - ly Ghost.

DUKE STREET, L. M.

JOHN HATTON.

BOLD.

1. Lord, when thou didst as - cend on high, Ten thousand an - gels fill'd the sky; Those heav'nly guards a - round thee wait Like chariots that at - tend thy state.

2. Not Sinai's mountain could ap - pear More glorious, when the Lord was there; While he pronounced his ho - ly law, And struck the chos - en tribes with awe.

not used

See gentle pa-tience smile on pain, See dy-ing hope re - vive a - gain; Hope wipes the tear from sor - row's eye, While faith points upward to the sky.

This musical score is for the hymn 'FEDERAL STREET. L. M.' by Gen. H. K. Oliver. It is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a vocal melody line, a piano accompaniment line, and a bass line. The lyrics are: 'See gentle pa-tience smile on pain, See dy-ing hope re - vive a - gain; Hope wipes the tear from sor - row's eye, While faith points upward to the sky.'

STONEFIELD. L. M.

STANLEY.

1. Je - sus shall reign where'er the sun Does his suc - cessive jour-neys run; His king - dom stretch from shore to shore, Till moon shall wax and wane no more.

2. Blessings abound where'er he reigns; The joy - ful pris'ner bursts his chains; The wea - y find e - ter - nal rest, And all the sons of want are blest.

This musical score is for the hymn 'STONEFIELD. L. M.' by Stanley. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score consists of three staves: a vocal melody line, a piano accompaniment line, and a bass line. The lyrics are: '1. Je - sus shall reign where'er the sun Does his suc - cessive jour-neys run; His king - dom stretch from shore to shore, Till moon shall wax and wane no more. 2. Blessings abound where'er he reigns; The joy - ful pris'ner bursts his chains; The wea - y find e - ter - nal rest, And all the sons of want are blest.'

WARE. L. M. *x*

G. KINGSLEY.

1. God of my life! thro' all my days I'll tune the grate-ful notes of praise; The song shall wake with opening light, And warble to the si - lent night.

2. When anxious cares would break my rest, And griefs would tear my throbbing breast, The notes of praise ascend-ing high, Shall check the murmur and the sigh.

This musical score is for the hymn 'WARE. L. M.' by G. Kingsley. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score consists of three staves: a vocal melody line, a piano accompaniment line, and a bass line. The lyrics are: '1. God of my life! thro' all my days I'll tune the grate-ful notes of praise; The song shall wake with opening light, And warble to the si - lent night. 2. When anxious cares would break my rest, And griefs would tear my throbbing breast, The notes of praise ascend-ing high, Shall check the murmur and the sigh.'

1. With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song; Angels shall hear the notes I raise, Ap - prove the song, and join the praise.

2. To God I cried, when troubles rose; He heard me, and sub - dued my foes; He did my ris - ing fears con - trol, And strength dif - fuse through all my soul,

PARK STREET, L. M.

* VENUA.

1. Hark! how the choral song of heav'n Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful notes of love.

3. No anxious care nor thrilling grief, No deep despair, nor gloomy woe They feel, when high their lofty strains In noblest, sweetest concord flow, In noblest, sweetest concord flow.

HAMBURG. L. M. *+ very common*

ARR. BY B. F. BAKER. 1839.

1. Kingdoms and thrones to God be - long; Crown him, ye nations, in your song; His wondrous names and pow'rs re - hearse: His honors shall en - rich your verse.

2. He rides and thunders through the sky; His name, Je - ho - vah, sounds on high; Praise him a - loud, ye sons of grace; Ye saints, re - joice be - fore his face.

WELTON. L. M.

C. MALAN.

363

1. Thou great Instructor, lest I stray, Oh teach my erring feet thy way! Thy truth, with ever fresh delight, Shall guide my doubtful steps a-right.

2. How oft my heart's affections yield, And wander o'er the world's wide field! My roving passions, Lord, reclaim; Unite them all to fear thy name.

WELLS. L. M.

J. HOLDRAID.

1. Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may re-turn.

2. Then, what my thoughts design to do, My hands, with all your might, pursue; Since no device, nor work is found, Nor faith, nor hope, beneath the ground.

MISSIONARY CHANT.

CHAS. ZEUNER.

1. Ye Christian heralds, go, proclaim Sal-vation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace.

BRIDGEWATER. L. M.

EDSON.

MODERATO.

To spend one day with thee on earth, Ex - ceeds a thous - and days of mirth.

Great God, attend, while Zi-on sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth, Exceeds, &c.

To spend one day with thee on earth, Exceeds a thousand days of mirth.

To spend one day with thee on earth, Exceeds a thousand days of mirth, Ex - ceeds, &c.

ORLAND. L. M.

DR. ARNOLD.

BOLD.

1. Je - sus shall reign where'er the sun Does his suc - ces - sive jour - neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

2. Be-hold the na - tions with their kings; There Eu - rope her best tri - bute brings; From north to south the prin - ces meet, To pay their hom - age at his feet.

RETREAT. L. M. *after*

DR. T. HASTINGS. 1840.

1. From ev' - ry stormy wind that blows, From ev' - ry swelling tide of woes, There is a calm, a sure retreat; 'Tis found beneath the mercy-seat.

2. There is a place where Jesus sheds The oil of gladness on our heads, A place, than all besides, more sweet; It is the blood-bought mercy seat.

DUNDEE. C. M. *very often*

SCOTCH TUNE.

365

Let not des - pair, nor fell revenge Be to my bo-som known; Oh, give me tears for others' woes, And patience for my own.

CAMBRIDGE. C. M.

DR. RANDALL.

1. Come, Holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love In these cold hearts of ours, In these cold hearts of ours, In these cold hearts of ours.

2. Look, how we grovel here below, Fond of these trifling toys! Our souls can neither fly nor go To reach eternal joys, To reach eternal joys, To reach e - ter - nal joys.

CORONATION. C. M.

HOLDEN.

1. All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all.

2. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all, Hail him who saves you by his grace, And crown him Lord of all.

1. To our al-mighty Mak-er, God, New hon-ors be address'd; His great sal-va-tion shines a-broad, And makes the na-tions blest.

2. He spake the word to Abraham first, His truth ful-fils the grace; The Gentiles make his name their trust, And learn his righteousness.

ARLINGTON, C. M.

DR. ARNE.

MODERATO.

1. This is the day the Lord hath made; O earth, re-joice and sing; Let songs of tri-umph hail the morn; Ho-san-na to our King!

2. The Stone the build-ers set at naught, That Stone has now be-come The sure foun-da-tion, and the strength Of Zi-on's heav'n-ly dome.

CHINA, C. M.

T. SWAN.

1. Why do we mourn for dy-ing friends, Or shake at death's a-lar-ns? 'Tis but the voice that Je-sus sends, To call them to his arms.

2. Are we not tending up-ward too, As fast as time can move? Nor should we wish the hour more slow To keep us from our love.

1. As twilight's gradual veil is spread Across the evening sky; So man's bright hours decline in shade, So man's bright hours decline in shade, And mortal comforts die.

2. The bloom of spring, the summer rose, In vain pale winter brave; Nor youth, nor age, nor wisdom knows, Nor youth, nor age, nor wisdom knows A ransom from the grave.

MEAR. C. M.

WILLIAMS.

1. Oh 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

2. At Sa - lem's courts we must ap - pear, With our as - sem - bled powers; In strong and beauteous or - der ranged, Like her u - nit - ed tow'rs.

WOBBURN. C. M.

B. F. BAKER.

1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows; How sweet the breath beneath the hill Of Sharon's dew - y rose!

2. Lo, such the child whose early feet The paths of peace have trod: Whose secret heart with in - fluence sweet Is up - ward drawn to God.

SLOWLY.

1. O Thou, whose tender mer-cy hears Con-tri-tion's humble sigh; Whose hand in - dulent wipes the tears From sorrow's weeping eye:

2. See, Lord, be-fore thy throne of grace, A wretched wanderer mourn: Hast thou not bid me seek thy face? Hast thou not said, "Return?"

CROSS AND CROWN. C. M.

1. Must Je-sus bear the cross a-lone, And all the world go free! No, there's a cross for ev'-ry one, And there's a cross for me.

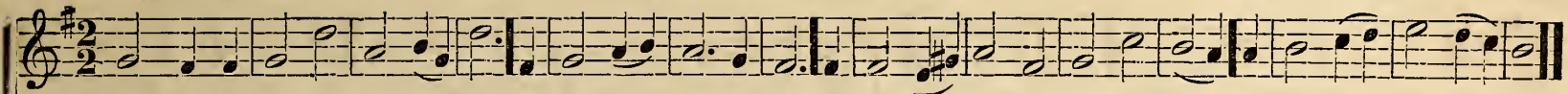
2. How hap-py are the saints a-bove, Who once went sorrowing here; But now they taste un-min-gled love, And joy without a tear.

BALERMA. C. M.

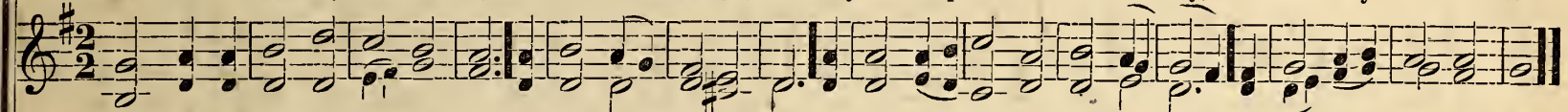
SCOTTISH TUNE

1. Oh! hap-py is the man who hears Instruction's warning voice; And who ce - les-tial wisdom makes His ear - ly on - ly choice.

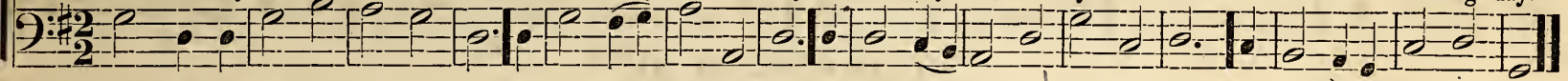
2. For she hath treasures great-er far Than east and west un - fold; And her rewards more precious are Than all their stores of gold.



1. Soon as I heard my Fa - ther say, "Ye children, seek my grace;" My heart replied without de - lay, "I'll seek my Father's face."

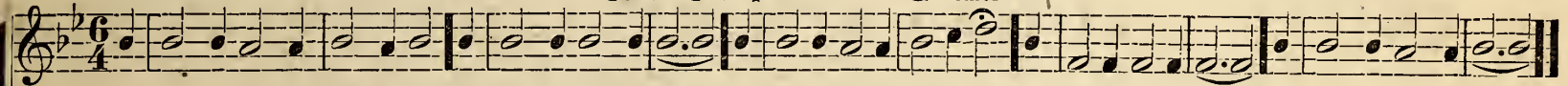


2. Let not thy face be hid from me, Nor frown my soul a - way; God of my life, I fly to thee In each dis - tressing day.

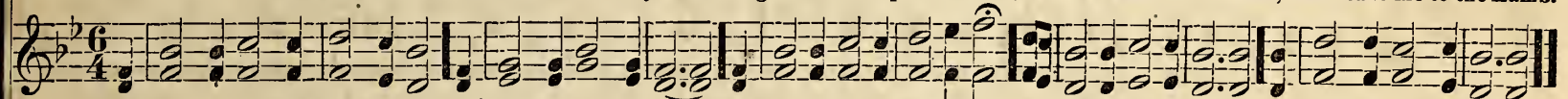


ORTONVILLE. C. M.

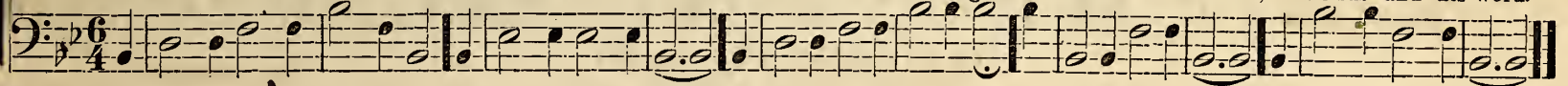
DR. T. HASTINGS.



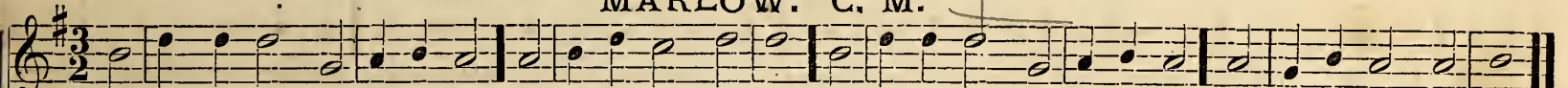
1. O for a closer walk with God, A calm and heavenly frame; A light to shine upon the road, That leads me to the Lamb, That leads me to the Lamb.



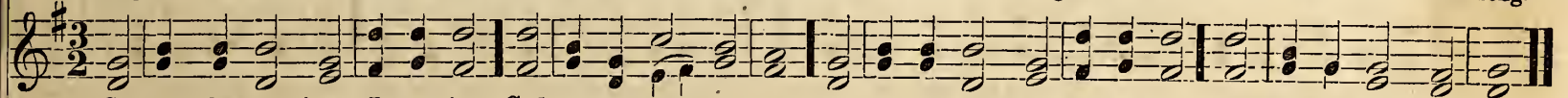
2. Where is the blessedness I knew When first I saw the Lord? Where is the soul-refreshing view Of Jesus and his word, Of Je - sus and his word.



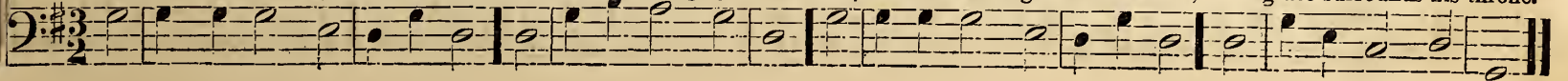
MARLOW. C. M.



1. Sing to the Lord, ye distant lands, Ye tribes of eve - ry tongue; His new discov - ered grace demands A new and no - bler song.



2. Say to the na - tions—Jesus reigns, God's own al - mighty Son, His power the sinking world sustains, And grace surrounds his throne.



PRAYER. S. M.

L. MARSHALL.

1. Come to the house of prayer, O thou af-flict-ed, come; The God of peace shall meet thee there; He makes that house his home.

2. Come to the house of praise, Ye who are hap-py now; In sweet ac-cord your voi-ces raise, In kindred hom-age bow.

GORTON. S. M.

ARRANGED BY B. F. BAKER. 1845.

1. While my Re-deem-er's near, My Shepherd and my Guide, I bid farewell to eve-ry fear; My wants are all sup-plied.

2. To ev-er fra-grant meads, Where rich a-bun-dance grows, His gracious hand in-dul-gent leads, And guards my sweet re-pose.

RETIREMENT. S. M.

AMERICAN MELODY.

1. The day is past and gone, The evening shades ap-pear; O, may we all re-mem-ber well The night of death draws near.

2. We lay our garments by, Up-on our beds to rest: So death will soon dis-robe us all Of what is here pos-sessed.

SILVER STREET. S. M.

371

I. SMITH.

1. Come, sound his praise abroad, And hymns of glo - ry sing: Je - ho - vah is the sov'-reign God, The u - ni - ver-sal King.

2. He form'd the deeps unknown, He gave the seas their bound; The wa - t'ry worlds are all his own, And all the sol-id ground.

MURRAY. S. M.

W. P. DALE.

1. Our days are as the grass, Or like the morn-ing flower; If one sharp blast sweep o'er the field, It withers in an hour.

2. But thy com-pas - sions, Lord, To end - less years en-dure; And children's children ev - er find Thy words of prom-ise sure.

OLMUTZ, S. M.

GREGORIAN.

1. Your harps. ye trembling saints, Down from the wil - lows take; Loud, to the praise of love di - vine, Bid ev'-ry string a - wake.

2. Blest is the man, O God, That stays him - self on thee! Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

1. If on a quiet sea, T'ward heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the fav'ring gale.

2. But should the surges rise, And rest delay to come, Blest be the sorrow, kind the storm, Which drives us nearer home.

PELHAM. S. M.

BY PERMISSION.

1. Oh, where shall rest be found—Rest for the weary soul? 'Twere vain the ocean depths to sound, Or pierce to either pole.

2. The world can never give, The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

SHIRLAND. S. M.

STANLEY.

1. Behold, the morning sun Begins his glorious way; His beams through all the nations run, And light and life convey.

2. But where the gospel comes, It spreads divine light; It calls dead sinners from their tombs, And gives the blind their sight.

TENDERLY.

1. Blest be the tie that binds Our hearts in Christian love; The fel-low - ship of kindred minds Is like to that a - bove.

2. Be - fore our Fa-ther's throne, We pour our ar - dent pray'rs; Our fears, our hopes, our aims are one, Our comforts and our cares.

DENNIS. S. M.

H. G. NAGELI.

SLOW AND SOFT.

1. How gen - tle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His boun - ty will provide! His saints se - cure - ly dwell; That hand which bears cre-a - tion up, Shall guard his children well.

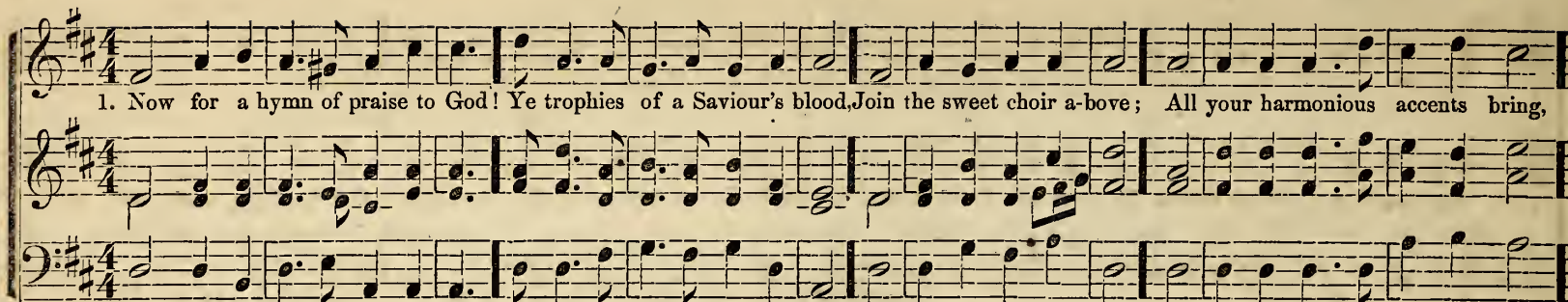
ST. THOMAS. S. M.

A. WILLIAMS.

MODERATO.

1. My soul, re - peat his praise, Whose mercies are so great: Whose an-ger is so slow to rise, So read - y to a - bate.

2. His pow'r sub - dues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt remove.



1. Now for a hymn of praise to God! Ye trophies of a Saviour's blood, Join the sweet choir a-bove; All your harmonious accents bring,

DALSTON. S. P. M.

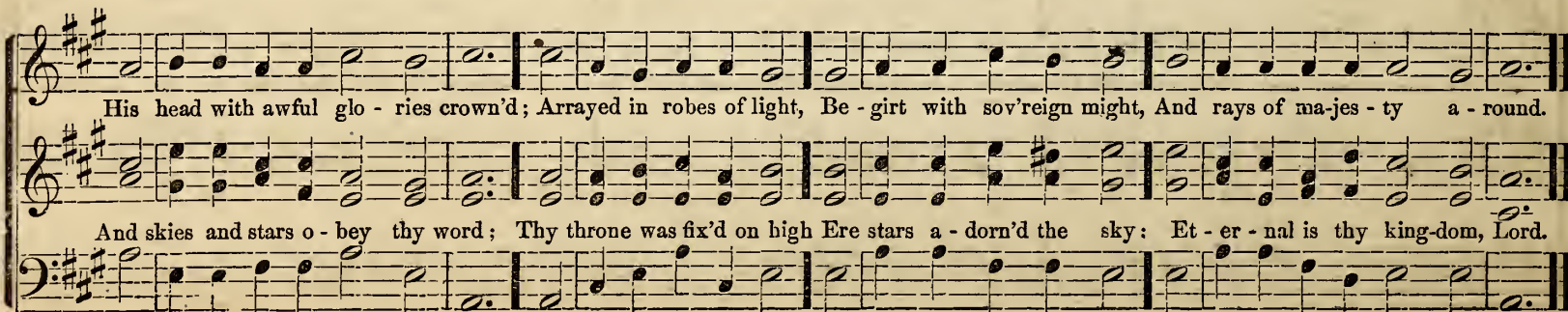
A. WILLIAMS.



Wake ev'-ry high, ce - lestial string, To chant re-deem-ing love.

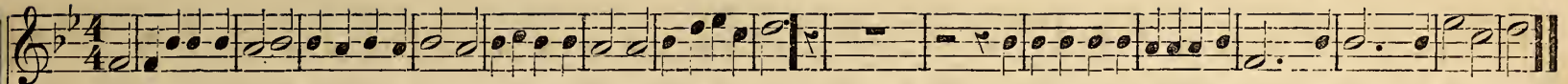
1. The Lord Je-ho-vah reigns, And roy - al state maintains,

2. Up-held by thy commands, The world secure-ly stands,

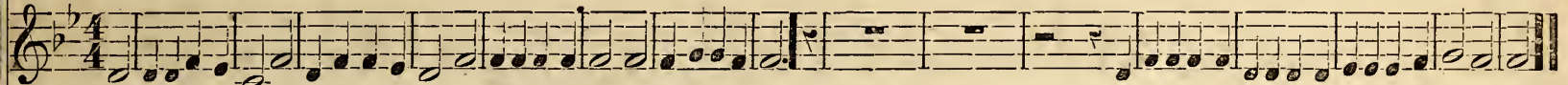


His head with awful glo - ries crown'd; Arrayed in robes of light, Be - girt with sov'reign might, And rays of ma-jes - ty a - round.

And skies and stars o - bey thy word; Thy throne was fix'd on high Ere stars a - dorn'd the sky: Et - er - nal is thy king-dom, Lord.



The year of jubilee is come; Return, ye ran-somed sinners, home.

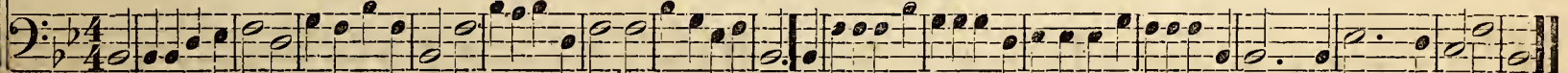


Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's remotest bound,

The year of jubilee is come; Return, ye ransomed sinners, home.



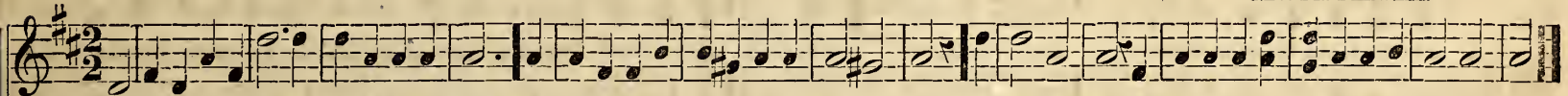
The year of jubilee is come; Return, ye ransomed sinners, home, The year, &c.



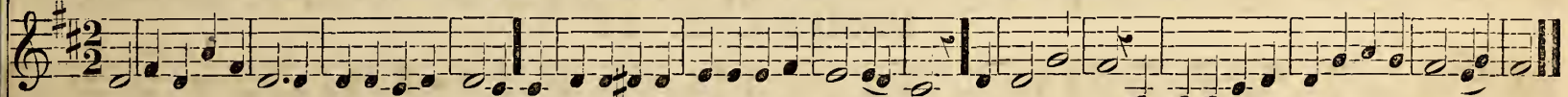
The year of jubilee is come; Return, ye ransomed sinners, home, Return, ye ransomed sinners, home.

DARWELL'S. H. M.

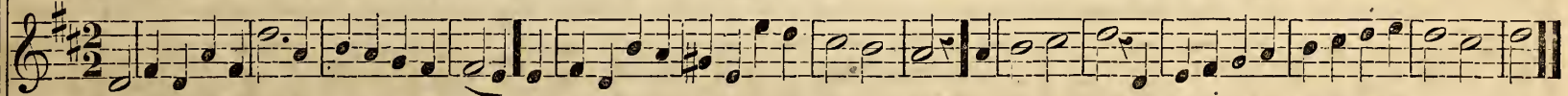
REV. DR. DARWELL.



1. Sing to the Lord most high; Let ev'ry land adore; With grateful voice make known His goodness and his pow'r; With cheerful songs declare his ways, And let his praise inspire your tongue.



2. Enter his courts with joy; With fear address the Lord; He form'd us with his hand, And quicken'd by his word; With wide command he spreads his sway O'er ev'ry sea And ev'ry land.



3. His hands provide our food, And every blessing give; We feed upon his care, And in his pastures live; With cheerful songs declare his ways, And let his praise inspire your tongue.

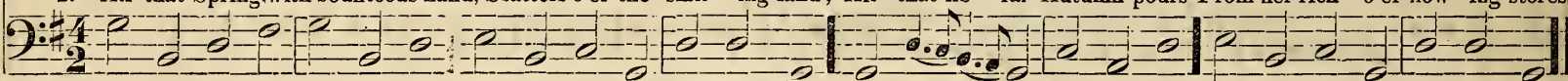




1. Praise to God! im-mor - tal praise, For the love that crowns our days; Bounteous Source of ev'-ry joy, Let thy praise our tongues employ.

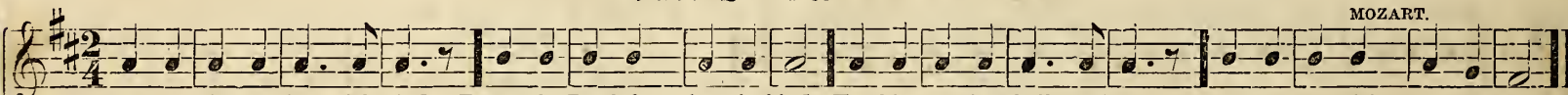


2. All that Spring, with bounteous hand, Scatters o'er the smil - ing land; All that lib - 'ral Autumn pours From her rich o'er-flow - ing stores.



EDES. 7s.

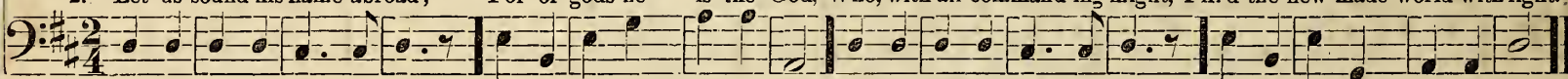
MOZART.



1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mercies shall en-dure, Ev - er faith-ful, ev - er sure.

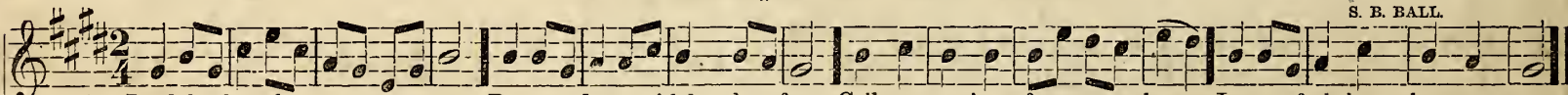


2. Let us sound his name abroad; For of gods he is the God, Who, with all-command-ing might, Fill'd the new-made world with light.

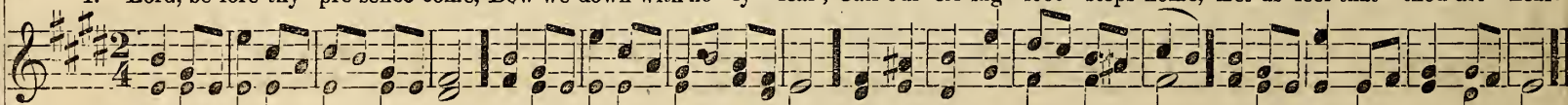


NASHVILLE. 7s.

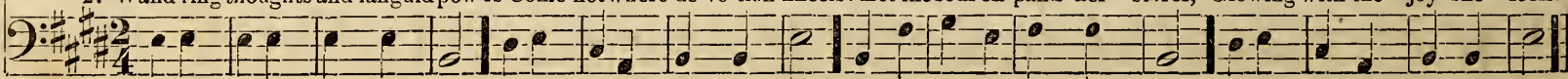
S. B. BALL.



1. Lord, be-fore thy pre-sence come, Bow we down with ho - ly fear; Call our err-ing foot - steps home, Let us feel that thou art near.



2. Wand'ring thoughts and languid pow'rs Come not where de-vot-ion kneels! Let the soul ex-pand her stores, Glowing with the joy she feels.





1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From ev'ry mountain side, Let freedom ring.
 2. My native country, thee, Land of the no - ble, free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above



3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.
 4. Our fathers' God, to thee, Author of lib - er - ty! To thee we sing; Long may our land be bright With freedom's holy light, Protect us by thy might, Great God, our King!



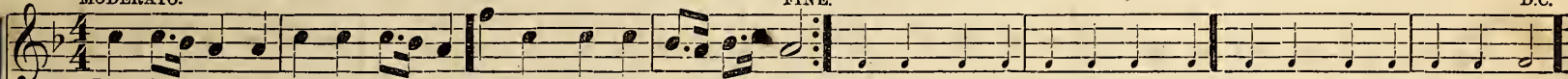
GREENVILLE. 8s & 7s, Double.

J. J. ROSSEAU, 1775.

D.C.

MODERATO.

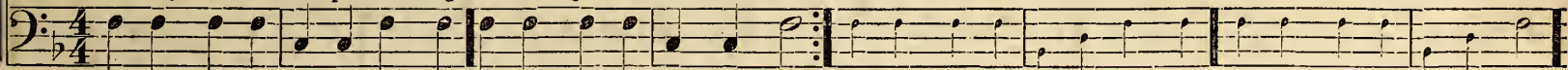
FINE.



Far from mor - tal cares re - treat - ing, Sordid hopes and vain de - sires, }
 Here our will - ing footsteps meet - ing, Ev' - ry heart to heaven as - pires; } From the fount of glo - ry beam - ing, Light ce - les - tial cheers our eyes.



Mer - cy from a - bove pro - claim - ing Peace and par - don from the skies.

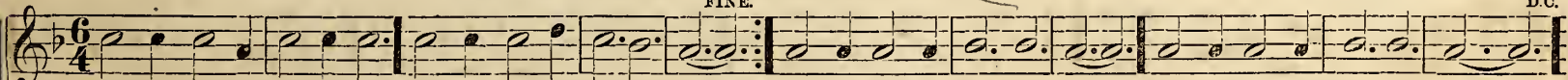


MARTYN. 7s, Double.

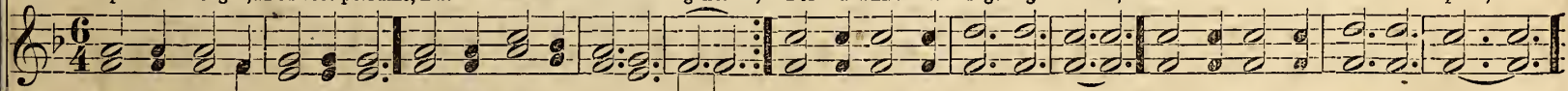
S. B. MARSH.

D.C.

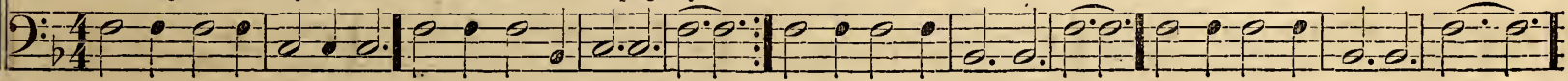
FINE.



Ma - ry to the Saviour's tomb Hasted at the ear - ly dawn, }
 Spice she brought, and sweet perfume, But the Lord she loved had gone. } For a - while she lingering stood, Filled with sor - row and sur - prise,



Trembling while a crys - tal flood Is - sued from her weeping eyes.



FINE.

D.C.

1. Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flowed,
Be of sin the double cure; Cleanse me from its guilt and power.

2. Could my zeal no respite know, Could my tears for - ev - er flow, — All for sin could not a - tone; Thou must save, and thou a - lone;
Nothing in my hand I bring, Simply to thy cross I cling.

MODERATO.

SICILY. 8s & 7s.

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us each, thy love pos - sessing, Triumph in re - deem - ing grace.

2. Thanks we give and ad - o - ra - tion, For thy gospel's joy - ful sound; May the fruits of thy sal - vation In our hearts and lives abound.

NETTLETON. 8s & 7s. Double.

{ Come, thou fount of every blessing! Tune my heart to grateful lays; }
{ Streams of mer - cy nev - er ceasing, Call for loudest songs of praise. } Teach me some melodious measure, Sung by raptured saints a - bove.

Fill my soul with sacred pleasure, While I sing re - deem - ing love.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

LYONS. 10s & 11s, or 5s & 6s.

HAYDN.

Oh praise ye the Lord! prepare your glad voice; His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

FREDERICK. 11s.

GEO. KINGSLEY.

By permission.

I would not live alway; I ask not to stay Where storm after storm rises dark o'er the way; The few lurid mornings that dawn on us here Are enough for life's woes, full enough for its cheer.

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